El Sombrero de tres picos
Le Tricorne
The Three-Cornered Hat

BALLET

DE

G. MARTINEZ SIERRA

d'après le Roman de P. A. de ALARCON

MUSIQUE DE

MANUEL DE FALLA

Partition pour Piano Seul.

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A LEOPOLDO MATOS

THE THREE-CORNERED HAT

Ballet by Martinez Sierra.
After a Story by Alarcon.
Music by Manuel de Falla.
Choregraphy by Leonide Massine.
Curtain and Scenery by Pablo Picasso, executed by Vladimir and Violet Polunin.
Costumes by Picasso, executed by C. Alias.
Shoes supplied by Frank.

First Performance on July 22nd, 1919
by
SERGE DIAGHILEV'S RUSSIAN BALLET
at
THE ALHAMBRA THEATRE,
London.

THE THREE-CORNERED HAT

CAST OF FIRST PERFORMANCE.

The Miller	M. LÉONIDE MASSINE.
The Miller's Wife	Mme. THAMAR KARSAVINA.
The Corregidor (Governor)	M. LEON WOISIKOVSKY.
The Corregidor's Wife	Mlle. GRANTZEVA.
The Dandy	M. STANISLAS IDZIKOVSKY.
Alguacils (Police) ...	MM. ZVEREV, JAZVINSKY, NOVAK, STRATSKEVICZ, KOVALSKY, PAVLOFF.
Neighbours	Mmes. RADINA, WASSILEVSKA, VERA NEMTCHINOVA, KLEMENTOVICH, ZALEVSKA, ISTOMINA, OLKHINA, MIKULINA. MM. KREMNEFF, KOSTROVSKY, BOURMAN, OKHIMOVSKY, RIBAS, KEGLER, KOSTETSKY, MASCAGNO.
Jota	Mmes. KARSAVINA, SOKOLOVA, RADINA, ALLANOVA, KOSTROVSKY, PAVLOVSKA, PETIPA, MENTCHINOVA, and the preceding. MM. MASSINE, IDZIKOVSKY, KREMNEFF, OKHIMOVSKY, ALEXANDROFF, LUKIN, MASCAGNO, and the preceding.

Vocalist—Mme. ZOIA ROSOVSKY.

Conductor - - M. ERNEST ANSERMET.

ARGUMENT.

1ÈRE PARTIE.

(1)* Une petite esplanade qui donne accès au moulin. Elle est ombragée par une *pergola* couverte d'une vigne qui porte de magnifiques grappes de raisin. D'un côté, un puits : par terre, des pots de fleurs. Sur une chaise de paille, une guitare et des castagnettes. Du côté opposé au puits, une cage dans laquelle se trouve un merle. Un cadran solaire est peint sur le mur du moulin, à droite. La vue donne sur l'intérieur du moulin, sorte d'alcôve, où trône le lit conjugal, grand, solennel, imposant, chargé de nombreux matelas, et d'un couvre-lit somptueux. L'alcôve est garnie de grands rideaux blancs empesés, avec des franges de dentelle. Ces rideaux sont ouverts ou fermés selon les besoins de l'action. Au fond de la scène, l'écluse du moulin avec un pont qui mène à l'esplanade. Le Meunier et la Meunière sont en scène.

(2) Le Meunier, près du merle, lui fait des signes pour lui faire chanter l'heure que marque le cadran solaire : deux heures. (3) Le merle siffle *trois* heures.

(4) Le Meunier se fâche, et (5) répète ses signes, (6) mais le merle, obstiné, siffle *quatre* heures. (7) Le Meunier est terriblement fâché : l'homme et l'oiseau luttent d'obstination. (8) La Meunière le regarde et rie. Elle est debout sur une chaise, occupée à cueillir des raisins. (9) Elle saute légèrement à terre, laisse la grappe qu'elle vient de cueillir sur une assiette, et, un grain de raisin entre les doigts, s'approche du merle, (10) le lui offre, et répète gracieusement le signe pour indiquer deux heures. Alléché par le raisin, et peut-être par le sourire de la belle meunière, (11) le merle chante *deux* heures, enfin ! (12) La Meunière bat des mains et saute de joie : elle est un meilleur professeur que son mari, qui le reconnait, d'ailleurs, en l'embrassant. Ils rient, se regardent, et s'admirent l'un l'autre. (13) "Que tu es belle !" dit le Meunier. (14) "Que tu es laid ! mais comme tu me plais tout de même," dit la Meunière, et ce disant elle lui caresse la bosse, et le regarde dans les yeux en lui tenant la figure à deux mains. Lui, sourit malicieusement, car la Meunière est fort belle. "Pourtant il faut être sage et travailler," dit la Meunière. Le Meunier approuve et il va vers le puits.

(15) Il en tire de l'eau pour arroser le petit jardin. Elle prend dans son tablier une poignée de grains et va faire manger des oiseaux dans une volière.

(16) Le Meunier arrose les plantes, en sifflant une chanson. Un "petit maître," tiré à quatre épingles, passe devant le moulin : et en lorgnant la belle meunière, il salue et fait des gestes d'admiration : elle lui rend son salut, coquettement, et lui sourit.

(17) Le Meunier regarde sa femme et le beau monsieur, interrompt son travail et sa chanson, et quand le monsieur est parti, il a l'air de dire "Madame est belle ? Elle vous plaît, hein ? Eh ! bien, j'en suis fort aise, mais c'est ma femme." (18) Et il finit la phrase de l'orchestre dont il siffle la dernière note. (19) La Meunière rit et se moque un peu de lui, gentiment.

* Ces chiffres correspondent à ceux de la partition.

(20) On entend approcher un cortège, c'est le "Corrégidor" qui vient avec la "Corrégidora" et leur suite. Le Meunier et la Meunière s'inclinent devant ces augustes personnages. Le "Corrégidor" laisse tomber ses gants. La Meunière se précipite pour les ramasser et les lui rend. Le "Corrégidor" regarde avec étonnement la beauté de la meunière, et en devient soudainement fort épris: mais en voyant sa femme qui le regarde d'un air soupçonneux, il s'effraye, et lui offrant la main, ils continuent leur chemin.

(21) Lorsque le cortège a passé, les époux reprennent leurs travaux, se regardent en coulisse, et éclatent de rire. Une jeune fille sort du moulin: elle porte une cruche sur la tête. Elle s'avance d'une marche pleine d'allure: en passant, elle fait un signe pour saluer. (22) Le Meunier lui fait une grande revérence, et lui envoie même un baiser du bout des doigts. La fille passe en riant. Le Meunier rit aussi: mais la Meunière, jalouse, se fâche. Le mari continue à rire. (23) La Meunière se fâche davantage, puis (24) elle pleure. . . . (25) Le Meunier s'approche d'elle et la console avec force révérences galantes, en lui jurant qu'il n'aime qu'elle, elle seulement, pour toujours. La Meunière peu à peu passe des larmes au sourire, mais elle se cache la figure dans son tablier, pour ne pas laisser voir qu'elle n'est plus fâchée. Son mari l'embrasse pour sceller la réconciliation, et elle rit tout à fait en l'embrassant aussi. (26) On entend résonner de grands pas: c'est le "Corrégidor" qui s'avance, dans toute sa majesté de bossu boiteux. Le Meunier et la Meunière se séparent rapidement: elle regarde avec précaution du côté où l'on entend des pas, et dit à son mari: "Le 'Corrégidor' revient."

(27) Elle imite d'un air burlesque sa morgue, et son pas boiteux. Le Meunier fronce le sourcil, et dit à sa femme d'un air jaloux: (28) "Monsieur le Corrégidor revient pour vous faire la cour, Madame!" Mais, elle, sans lui répondre, continue à imiter le "Corrégidor," en riant. (29) Le Meunier insiste énergiquement. (30) "Mais oui," dit-elle. "Mais je t'aime et je me moque de lui." (31) "Est-ce vrai?" demande-t-il. "Cache toi," dit-elle, "et tu verras." Elle fait se cacher le Meunier derrière un arbre.

(32) La Meunière se met à danser le *fandango*, et feint d'être très absorbée dans sa danse et de ne pas voir arriver le "Corrégidor" accompagné de son Alguacil. Le "Corrégidor" fait des gestes d'admiration en voyant la danseuse: l'alguacil pousse le "Corrégidor" à lui faire la cour, et disparait sournoisement. La Meunière continue à danser jusqu'à ce que, soudain, (33) elle feint un grand effroi, et cesse subitement de danser. (34) Le "Corrégidor" salue la Meunière en faisant des saluts jusqu'à terre. (35) La Meunière lui répond en minaudant: "Vous ici, Monsieur le Corrégidor! quel honneur pour nous!" (36) et elle fait une longue et cérémonieuse révérence.

(37) Le "Corrégidor" a l'air de suffoquer, la Meunière l'évente coquettement, avec une feuille de vigne, le "Corrégidor" souffle de plus en plus. (38) La Meunière lui offre du raisin, en tenant une grappe de chaque main, tout en dansant. Il veut prendre le raisin avec sa bouche, tout en essayant d'embrasser la Meunière. Elle s'enfuit, en semblant l'inviter: le vieux galant la poursuit, hors d'haleine. Fuite et poursuite continuent jusqu' à ce que le "Corrégidor" arrive à attraper un peu de raisin et un semblant de baiser. Mais quand il s'enhardit à embrasser tout à fait, la Meunière s'esquive, fait semblant de glisser et le vieux galant, perdant l'équilibre, (39) tombe par terre, sur le dos, agitant bras et jambes. Au bruit de la chute, le Meunier parait, armé d'un gros bâton, l'air farouche, feignant de croire que des bandits sont venus saccager le moulin. Le "Corrégidor," en le voyant, tremble de tous ses membres, craignant que le mari n'ait

vu ses galanteries; mais le Meunier (40) voyant sa Seigneurie par terre, feint de le reconnaître soudain, jette son bâton et fait de grands gestes désolés ainsi que sa femme. (41) La Meunière lui explique que sa Seigneurie a glissé sur un grain de raisin, par terre. (42) Mari et femme rélèvent le "Corrégidor." (43) Ils secouent ses habits, et la Meunière en profite pour secouer son amoureux transi, à coups de tablier.

(44) Le "Corrégidor" comprend la complicité des époux, et devient rouge de colère: la Meunière essaye de le calmer, tandis que le Meunier lui fait respirer le contenu d'un énorme flacon. Le "Corrégidor" refuse: les époux insistent et le retiennent tout en le secouant sous prétexte de le brosser.

(45) Le "Corrégidor" suffoque, et, furieux, repousse le Meunier et la Meunière d'un geste sec: et fait, en s'en allant, des menaces. (46) Le galant parti, les époux se livrent à une pantomime de joie. (47) Mais l'Alguacil, apparait tout à coup, et les regarde avec un air malicieux et menaçant: les époux feignent une grande tristesse. (48) L'Alguacil passe, et, enfin seuls, les époux reprennent joyeusement le *Fandango* que la Meunière avait dansé a l'adresse du "Corrégidor."

2ÈME PARTIE.—(La Nuit.)

(1) C'est le même jour, nuit de la Saint-Jean. Des voisins viennent fêter la St.-Jean au moulin. Hommes et femmes boivent et dansent. Belle nuit andalouse, tout embaumée de parfums, étoilée, et mystèrieuse. (2) La Meunière remercie gracieusement ses amis, et prie son mari de danser.

(3) Danse du Meunier. (4) La danse finie, on félicite le Meunier: on rit, on boit, on s'amuse . . . (5) mais, soudain, on frappe à la porte. Les époux et leurs amis sursautent, se regardent, effrayés et surpris: ils n'osent approcher de la porte. (6) Les coups se répètent aussi solennellement que la première fois. (7) La Meunière demande à son mari ce que cela peut vouloir dire. (8) Le Meunier hausse les épaules, il n'en sait rien. (9) La Meunière se dirige intrépidement vers la porte, (10) mais le Meunier l'empèche d'y arriver: c'est lui, l'homme, qui doit courir les dangers. Enfin il va à la porte, et (11) l'ouvrant, il fait de grands gestes d'étonnement qui augmentent en reconnaissant la Justice, représentée par les *Alguacils* (les gardes du "Corrégidor"), ils sont noirs, solennels, inquisiteurs. Ils portent de grands manteaux, de longs bâtons, des lanternes sourdes; tout l'appareil de la justice. L'un d'eux montre au Meunier un grand papier où est écrit l'ordre de l'arrêter. Le Meunier prend le papier et le lit avec étonnement.

(12) "Moi arrêté," dit-il, "mais pourquoi?" "Pourquoi?" demande aussi la Meunière. Les Alguacils ignorent, et s'emparant du Meunier se disposent à sortir.

(13) La Meunière veut les suivre, mais les Alguacils l'en empêchent. Le Meunier se résigne et obéit aux Alguacils qui lui montrent impérieusement le chemin.

(14) La Meunière essaie de nouveau de suivre son mari, mais les Alguacils la repoussent brutalement, et sortent du moulin avec le prisonnier. Les amis des époux apeurés, quittent peu à peu le moulin.

(15) La Meunière, restée seule, regarde au loin, médite. Dehors, dans le silence de la nuit, on entend une chanson qui blesse le cœur meurtri de la Meunière.

(16) La Meunière marche lentement en regardant la nuit; un "candil" à la main, elle rentre chez elle, prend un fusil, le met dans un coin, à sa portée.

(17) L'horloge à coucou sonne neuf heures. Le merle répond en sifflant, faisant écho à l'horloge; la Meunière tire les rideaux de l'alcôve, éteint la lumière . . . et c'est dans le moulin le silence et la solitude.

(18) Mystèrieusement surgit le "Corrégidor" sur l'esplanade. Le noble seigneur arrive un peu craintivement, mais fait parade de bravoure quoique ses jambes vacillent. (19) Il trébuche, se redresse, fanfaron, congédie l'Alguacil: (20) "Allez-vous en, allez-vous en." (21) Il trébuche encore, et de nouveau se redresse. (22) D'un grand geste, il congédie définitivement l'Alguacil.

(23) Avant de traverser le pont, le "Corrégidor" se livre, à une pantomime donjuanesque. Le vieux galant s'avance, avec l'air d'un séducteur, regarde la fenêtre de l'aimée, soupire . . . sourit . . . à l'idée de son bonheur prochain.

(24) Il tire de sa poche un petit miroir et essaie de s'y regarder et d'arranger sa cravate à la lueur de la lune. (25) Enfin, il se décide à franchir le pont, mais tout à coup la lune se cache derrière un nuage, et effrayé par cette brusque obscurité, il chancelle et (26) tombe dans l'eau. On le voit agiter des bras, tout en poussant des cris. La Meunière effrayée, sort de l'alcove et s'approche du pont au moment où le "Corrégidor" sort de l'eau complètement trempé. La lune brille de nouveau, et le vieux fait une figure lamentable avec son manteau pendant, sa cravate défaite . . . . La Meunière recule pleine d'indignation, et furieuse. (27) elle somme le "Corrégidor" de s'en aller, et chaque fois que celui-ci veut parler, elle l'interrompt en tapant du pied. (28) Le "Corrégidor" prie toujours, transi d'amour et de froid. Il tremble, essaie de s'expliquer, haletant, suppliant, mais la Meunière, par des gestes indignés, ne cesse de l'interrompre. (29) Alors il la poursuit à travers l'esplanade, sur le pont, dans l'alcôve, tandis qu'elle, toujours fuyant, met le "Corrégidor" au désespoir. (30) Enfin, il s'agenouille et supplie la belle, avec des gestes romantiques. (31) Mais elle rit aux éclats, et lui, furieux, tire de ses poches une paire de pistolets et fait semblant de l'ajuster; mais la Meunière, sans s'en laisser imposer, prend le fusil et vise réellement le "Corrégidor." (32) "Arrête" dit-il effrayé. Mais la Meunière est résolue à laisser partir le coup. (33) Livide, il est tout agité d'un tremblement grotesque, et (34) il tombe par terre dans des convulsions extrêmement comiques. La Meunière, effrayée, part en courant. Alors le "Corrégidor" se lève, et en un clin d'œil, tout en tremblant, il enlève ses habits et les met à sécher sur une chaise avec son chapeau; il entre dans l'alcôve, se couche dans le lit et tire les rideaux. Sur ces entrefaites, le Meunier, qui s'est échappé parait sur le pont, il siffle joyeusement, mais comme il se détourne pour surveiller s'il n'est pas suivi, il ne peut voir ce qui se passe dans le moulin. Enfin, il franchit l'esplanade et, (35) Malédiction! il voit les habits du "Corrégidor" et se croyant trompé, il manque étouffer. Convulsé, regardant les habits du rival, il fait un bond, s'empare du fusil qui est dans un coin, et s'assure qu'il est chargé et il s'approche de l'alcôve. Tout en faisant des gestes de profond dégout, il va d'un bout à l'autre de l'esplanade, dépose le fusil, le reprend. . . .

(36) pris de frayeur le "Corrégidor," regarde rapidement entre les rideaux sans être vu du Meunier dont le désespoir et l'incertitude s'accroissent. En marchant il heurte la chaise sur laquelle est le chapeau du "Corrégidor"; le tricorne roule à terre. Le Meunier le regarde, et croit avoir affaire à quelque chose de vivant et de conscient. Il le ramasse, le soulève, le regarde fixement comme si c'était le "Corrégidor" lui-même, il l'insulte, lui donne des coups de poing, et à force de regarder,

il lui vient une idée diabolique (37) il se met à rire aux éclats, en s'efforçant de ne pas faire de bruit pour ne pas effrayer ceux qu'il croit dans le lit. Il change fébrilement ses habits contre ceux du "Corrégidor," prend un tison éteint et écrit sur le mur blanchi à la chaux "Monsieur le 'Corrégidor,' je cours me venger. La 'Corrégidora' est très belle aussi." Ce faisant, il siffle, danse, le menace du poing, regarde l'alcôve, et relit les mots qu'il vient d'écrire.

A la fin, il se coiffe du chapeau du "Corrégidor," prend sa canne et ses gants, et enveloppé du manteau rouge du vieux galant, il traverse le pont et disparait.

(38) A peine le Meunier est-il parti, que le "Corrégidor" parait entre les rideaux, regarde de tous côtés pour s'assurer qu'il n'y a personne. Il porte une longue chemise et un bonnet de nuit pointu. Il a froid, il tremble

(39) Il cherche ses habits.

(40) Il ne les trouve pas.

(41) Mais par contre il trouve ceux du Meunier. Il s'effraye, et regarde tout autour dans un étonnement croissant, (42) il lit les mots que le Meunier a écrits sur le mur. Son désespoir et son effroi sont sans limites. Il porte ses mains à sa tête . . . il marche grotesquement tout en regardant ces mots de defi de son rival. Enfin il prend les habits du Meunier, et entre dans l'alcôve pour s'en revêtir.

Final.

Deux des Alguacils qui ont arrêté le Meunier reviennent chercher le prisonnier qui leur a échappé. A ce moment le "Corrégidor" sort de l'alcôve, ayant endossé les habits du Meunier: il porte la "montera" et la "manta." Les Alguacils croyant qu'il est le Meunier se jettent sur lui; l'un d'eux le prend à la gorge: le vieux galant se défend . . . ils roulent par terre.

On entend la voix de la Meunière qui revient sans avoir trouvé son mari, qu'elle est allée chercher. Elle entre comme une folle, et prenant le Corrégidor pour le Meunier, bat l'Alguacil pour delivrer son cher époux. L'autre Alguacil accourt à la rescousse de son collègue, et bat la Meunière; quelques-uns des voisins qui ont assisté tout-à-l'heure à l'arrêt du Meunier, reviennent aussitôt attirés par le vacarme. La confusion grandit de plus en plus et c'est alors que le Meunier, toujours habillé en Corrégidor, tombe sur l'esplanade poursuivi par les Alguacils du "Corrégimiento" et accueilli par les huées des voisins. Le Meunier voyant que la Meunière défend le "Corrégidor" contre les autres Alguacils, devient furieusement jaloux et se précipite sur son rival. Comme c'est la nuit de la Saint-Jean et qu'il y a des fêtes aux alentours, beaucoup des gens arrivent par le pont et envahissent processionnellement l'esplanade portant une bannière où l'on voit l'efigie du "Corrégidor."

Danse Générale pendant laquelle le vieux galant est reconnu et les époux se reconcilient.

Le "Corrégidor" bafoué par la foule a reçu tant de coups qu'il se laisse choir par terre complétement fourbu. Les gens s'en emparent, et le font sauter joyeusement en l'air dans une couverture, comme un lamentable pantin.

Rideau.

SYNOPSIS.

PART I.

(1)* A small esplanade, forming the approach to the mill, and shaded by a pergola covered with a vine bearing magnificent grapes. At the side a well. Flower-pots here and there on the ground. On a wicker-chair, a guitar and a pair of castanets. On the opposite side to the well, a blackbird in a cage. A sundial painted on the wall of the mill, to the right. A glimpse into a kind of recess inside the mill, discloses the large, solemn, and imposing conjugal bed, covered with a number of mattresses and a sumptuous quilt. The recess is adorned with large, white, starched curtains with lace trimmings. These curtains are sometimes open, sometimes closed, according to the exigencies of the action. In the background, the mill-race, over which a bridge leads to the esplanade. The miller and his wife are on the stage.

(2) The miller makes signs to the blackbird to induce it to announce the time shown on the sundial: two o'clock. (3) The blackbird whistles *three* o'clock. (4) The miller, much annoyed, (5) repeats his signs, (6) but the blackbird, obstinately, whistles *four* o'clock this time. (7) The miller is furious; there is an obstinate dispute between him and the bird. (8) The miller's wife laughs at this scene. She is on tiptoe on a chair, gathering grapes. (9) She jumps lightly to the ground, leaves the fruit she has just cut on a plate, and approaches the blackbird with a grape between her fingers, (10) which she offers him, gracefully repeating the sign of two o'clock. Allured by the grape, and perhaps by the smile of the miller's beautiful wife, (11) the blackbird at last whistles *two* o'clock. (12) The miller's wife claps her hands and dances with joy; she is a better teacher than her husband, who recognizes the fact with a kiss. They laugh, gaze at each other, and express their mutual admiration. (13) "How beautiful you are!" says the miller. (14) "How ugly you are! And yet how pleasing!" replies his wife, and so saying, she caresses him and gazes into his eyes, holding his face between her hands. He smiles archly, for his wife is very handsome. "However, one must be good and work," says she. He agrees, and goes to the well. (15) He draws water for their little garden, while she puts into her apron a handful of corn and goes to feed the birds in an aviary.

(16) The miller waters his plants, whistling a tune the while. A dandy, dressed up to the nines, passes in front of the mill. He ogles the miller's handsome wife, bows and gesticulates admiringly. She returns his bow coquettishly and smiles. (17) The miller, interrupting his work and his tune, watches his wife and the dashing beau, and when the latter has gone, he seems to say: "Madam is beautiful! She pleases you, hey? Well, I am delighted, but she is *my* wife." (18) And he finishes the tune of the orchestra by whistling the last note. (19) His wife laughs at him good-naturedly.

* These numbers correspond with those appearing in the music.

(20) A procession is now heard approaching. It is the Corregidor who arrives with the Corregidora and their retinue. The miller and his wife bow before these august folk. The Corregidor drops his gloves, which the miller's wife hastens to pick up and return to him. He is astonished at her beauty, which does not fail to fire him instantly; but on seeing the Corregidora's suspicious look, he offers her his hand in dismay and they continue on their way.

(21) As soon as the procession has passed by, the couple resume their work, and looking at each other covertly, they burst out laughing. A girl issues from the mill with a stately gait, carrying a pitcher on her head. (22) The miller makes her a low bow and even kisses his hand to her. The girl passes smiling, and the miller too laughs; but his wife is jealous and annoyed. As the husband continues to laugh, (23) she becomes still more angry, (24) and finally begins to weep. (25) The miller approaches her and consoles her with many gallant bows, swearing that he loves her, and her only, for ever. His wife gradually passes from tears to smiles, but she hides her face in her apron, in order not to show that she is no longer vexed. Her husband kisses her to seal their reconciliation, and she laughs outright, returning his kisses.

(26) Steps are now heard approaching; it is the Corregidor, who appears in all his crooked and limping majesty. The miller and his wife separate hastily; she looks warily towards the direction whence the steps are heard, and informs her husband of the Corregidor's return. (27) She imitates mockingly his arrogant conceit and his limping gait. The miller frowns, and says jealously to his wife: (28) "The Corregidor returns to court you, Madam!"; but she, instead of replying, only continues laughingly to imitate the Corregidor. (29) The miller insists energetically. (30) "Well," says she, "but I love you, and I scorn his advances." (31) "Is it true?" asks the miller. "Hide yourself," replies his wife, "and you shall see." And she induces him to hide behind a tree.

(32) The miller's wife begins to dance the *fandango*, and pretends to be so absorbed in her dance as not to notice the return of the Corregidor, who is accompanied by his Alguacil. The Corregidor, who betrays his admiration of the dancer, is encouraged to court her by the Alguacil, who thereupon slyly departs. The miller's wife continues her dance, (33) until suddenly she interrupts it by feigning a great fright. (34) The Corregidor makes her a bow to the ground. (35) The miller's wife replies smirkingly: "You here, Sir? What an honour for us!" (36) and she drops him a long and ceremonious curtsey. (37) The Corregidor, who pretends to be half-stifled, is fanned by the miller's wife with a vine-leaf, but he only puffs and blows the more. (38) The miller's wife offers him some grapes, holding a bunch in each hand and dancing before him. He endeavours to catch a grape in his mouth, trying at the same time to kiss the dancer. She recoils, yet seeming to invite pursuit, and the old gallant follows her, out of breath. Flight and pursuit continue until the Corregidor succeeds in catching hold of a grape and the semblance of a kiss. But as he makes bold to kiss the miller's wife in real earnest, she evades him, pretending to slip, and the old dandy, losing his balance, (39) tumbles on his back and sprawls on the ground. At the noise of his fall, the miller appears fiercely, armed with a stick and pretending to think that robbers have tried to ransack his mill. The Corregidor, seeing him thus agitated, trembles from head to foot, fearing lest the husband should have witnessed his gallantries. (40) But the latter, perceiving his lordship on the ground, feigns to become suddenly aware of his presence, throws his stick away, and joins his wife in

gesticulating commiseration. (41) She explains that his lordship has slipped on a grape, (42) and they both lift up the Corregidor. (43) They brush his clothes, and the miller's wife takes the opportunity of dealing the crestfallen gallant a few strokes with her apron. (44) The Corregidor, becoming aware of the couple's plot, flushes with rage. The miller's wife tries to soothe him, while her husband makes him smell the contents of an enormous bottle. The Corregidor refuses to be pacified, but the two hold him back and continue to shake him under the pretext of brushing his clothes. (45) The Corregidor, out of breath and furious, extricates himself with a jerk and departs with threatening gestures. (46) He has no sooner gone, than the couple give themselves up to a pantomime of joy. (47) But the Alguacil suddenly reappears and looks at them maliciously and menacingly. The miller and his wife do their best to look sadly afflicted. (48) The Alguacil passes out of sight, and, alone at last, the couple joyfully resume the *fandango* which the wife had danced for the benefit of the Corregidor.

PART II.—(Night).

(1) Evening of the same day: St. John's Night. The neighbours come to celebrate the feast at the mill. Men and women drink and dance. It is a fine Andalusian night, perfumed, starlit, and mysterious. (2) The miller's wife gracefully thanks her friends, and asks her husband to dance for them. (3) The miller's dance. (4) At the end of this dance, the miller is congratulated by his friends. They laugh and drink, and are in high spirits, (5) but of a sudden, there is a knock at the door. The miller, his wife, and their friends start up and look at each other in surprise and dismay. They dare not approach the door. (6) The knock is emphatically repeated. (7) The miller is asked by his wife what this can possibly mean. (8) He shrugs his shoulders, finding no explanation. (9) His wife makes boldly for the door, (10) but he prevents her; it is he, the man, who must face the danger. He goes to the door at last, and (11) opening it, shows great astonishment, which is by no means diminished as he recognises the Law, represented by the Alguacils, the Corregidor's bodyguard. They are black, solemn, inquisitorial, wearing great cloaks and carrying sticks and dark-lanterns, the whole paraphernalia of the Law. One of them shows the miller a large paper, the warrant for his arrest. The miller takes the paper and reads it with every sign of astonishment. (12) "I arrested," says he, "but why?" And his wife also asks the reason for so unexpected a measure. The Alguacils ignore their questions and, laying hold of the miller, make ready to depart with him. (13) The miller's wife tries to follow them, but the Alguacils prevent her. The miller, resigned to his fate, obeys the Alguacils, who peremptorily show him the way. (14) His wife once more endeavours to follow, but she is brutally repulsed by the Alguacils, who leave the place with their prisoner. The couple's intimidated friends retire one by one.

(15) The miller's wife, all alone, gazes pensively into the distance. From afar, in the stillness of the night, a song is heard which wounds the woman's aching heart. (16) Still gazing into the night, she walks slowly towards the house, candle in hand. She takes up a gun and places it in a corner within her reach. (17) The cuckoo-clock strikes nine, and is answered by the blackbird, who whistles in imitation of the clock. The miller's wife draws the curtains of the recess, extinguishes her light, and in the mill reigns complete silence and solitude.

(18) The Corregidor suddenly and furtively appears on the esplanade. The noble lord arrives somewhat timorously, but makes a show of bravery in spite of his tottering legs. (19) He staggers, recovers his balance, blusters and dismisses the accompanying Alguacil. (20) "Get you gone, get you gone!" (21) He stumbles anew, and once more sets himself straight. (22) With a sweeping gesture, he more emphatically sends the Alguacil about his business. (23) Before crossing the bridge, the Corregidor indulges in the mannerisms of a Don Juan. The old dandy advances with the air of a seducer, contemplates the window of his beloved, and sighs and smiles at the thought of his approaching bliss. (24) He draws a little mirror from his pocket and tries to look at himself and arrange his neckcloth by the moonlight. (25) At last he decides to cross the bridge, but suddenly the moon is hidden by a passing cloud, and, alarmed at this unexpected darkness, he falters and (26) tumbles headlong into the water. He waves his arms and yells. The miller's wife emerges from the recess in a fright and reaches the bridge just as the Corregidor comes out of the water completely drenched. The moon, shining brightly once more, illuminates the lamentable figure of the old coxcomb. The miller's wife recoils, full of indignation, (27) and she furiously exhorts the Corregidor to take himself off. Every time he endeavours to speak, she interrupts him by stamping her foot. (28) The Corregidor, trembling with love and with cold, persists in his entreaties. He tries to explain himself, panting and beseeching, but the miller's wife never ceases to interrupt him with indignant gestures. (29) The Corregidor now pursues her across the esplanade and over the bridge to the recess, while she, still flying, completely exasperates him. (30) At last, he kneels down and supplicates the fair one with romantic gestures. (31) But she bursts out laughing, whereupon he, in his rage, draws a pair of pistols from his pocket, which he pretends to cock. But the miller's wife, who is not to be intimidated, takes her gun and aims in real earnest at the Corregidor. (32) "Stop!" exclaims he, terrified. But she is determined to fire the shot. (33) His face is livid with fear and he is shivering grotesquely. He falls to the ground in extremely grotesque convulsions. The miller's wife, suddenly frightened, runs off. The Corregidor rises, and without hesitation and still trembling, he takes off his clothes, which he hangs, together with his hat, on a chair to dry. He enters the recess, throws himself on the bed, and draws the curtains. In the meantime the miller has escaped and appears on the bridge, whistling joyously. He is looking backwards to make sure that he is not followed, and therefore has not yet become aware of what is going on at the mill. As he crosses the esplanade, however, (35) he is thunderstruck at seeing the Corregidor's clothes and, thinking himself betrayed, he is ready to choke in a convulsion of fury. With a bound he makes for the gun, which is standing in a corner and, making sure that it is loaded, he approaches the recess. He walks up and down the esplanade with every sign of disgust, now putting down the gun, now taking it up again. (36) While he is thus torn between doubt and despair, the terrified Corregidor peeps furtively through the curtains, without being seen by the miller, who, in passing, collides with the chair on which the Corregidor's clothes and three-cornered hat are placed; the latter rolls to the ground. The miller looks at it as if it were something living and conscious. He picks it up, turns it over, and stares at it as though it were its owner in person. He abuses and cuffs it, until its contemplation suddenly engenders a diabolical idea in him. (37) He bursts out laughing, and endeavouring to make no noise, in order not to rouse those he believes to be in his bed, he hastily changes his clothes for those of the Corregidor, takes an extinguished torch and

writes with it on the white-washed wall: "Sir Corregidor, I am off to avenge myself. The Corregidora too is very handsome." This done, he whistles, dances, shakes his fist at the recess, and reads over again what he has just written. Finally, he puts on the Corregidor's hat, takes his stick and gloves, and, clad in the old dandy's red cloak, he crosses the bridge and is lost to sight. (38) The miller has no sooner gone than the Corregidor reappears between the curtains and peers round to make sure that he is alone. He wears a long shirt and a pointed night-cap, and is shivering with cold. (39) He looks for his clothes, (40) which he is unable to find. (41) However, he discovers those of the miller. Looking round apprehensively and with ever-growing astonishment, (42) he reads the words which the miller has written on the wall. In a frenzy of despair and alarm, he puts his hands to his forehead and walks to and fro in grotesque distraction, still reading his rival's defiant words. At last he takes the miller's clothes and re-enters the recess in order to put them on.

Finale. Two of the Alguacils who had arrested the miller, return to recapture their escaped prisoner. At this moment the Corregidor leaves the recess in the borrowed clothes, wearing the miller's "montera" and "manta." The Alguacils, believing that he is the miller, fall upon him. One of them takes him by the throat. The old gallant defends himself, and they fall to the ground. The voice of the miller's wife is heard; she returns without having found her husband, in quest of whom she had gone. She enters maddened with despair, and, mistaking the Corregidor for the miller, beats the Alguacil in the attempt to deliver her spouse. The second Alguacil, running to the rescue of his mate, handles the miller's wife. A few of the neighbours who had previously witnessed the miller's arrest, return forthwith, attracted by the uproar. The confusion waxes worse confounded, until the miller, still in the Corregidor's clothes, appears on the esplanade, pursued by the Alguacils of the "Corregimiento," and hooted by the crowd. The miller, seeing that his wife defends the Corregidor against the other Alguacils, becomes furiously jealous, and precipitates himself on his rival. Since it is St. John's Night, and there are many festivities in the neighbourhood, a large number of people drop in across the bridge and fill the esplanade in a procession, carrying a banner on which the effigy of the Corregidor is displayed.

General dance, during which the old coxcomb is identified, and the miller and his wife are reconciled. The Corregidor, scoffed at by the crowd, has received so many cuffs that he lets himself drop to the ground completely confounded. The people lay hold of him and joyously toss him on a blanket, like some rueful puppet.

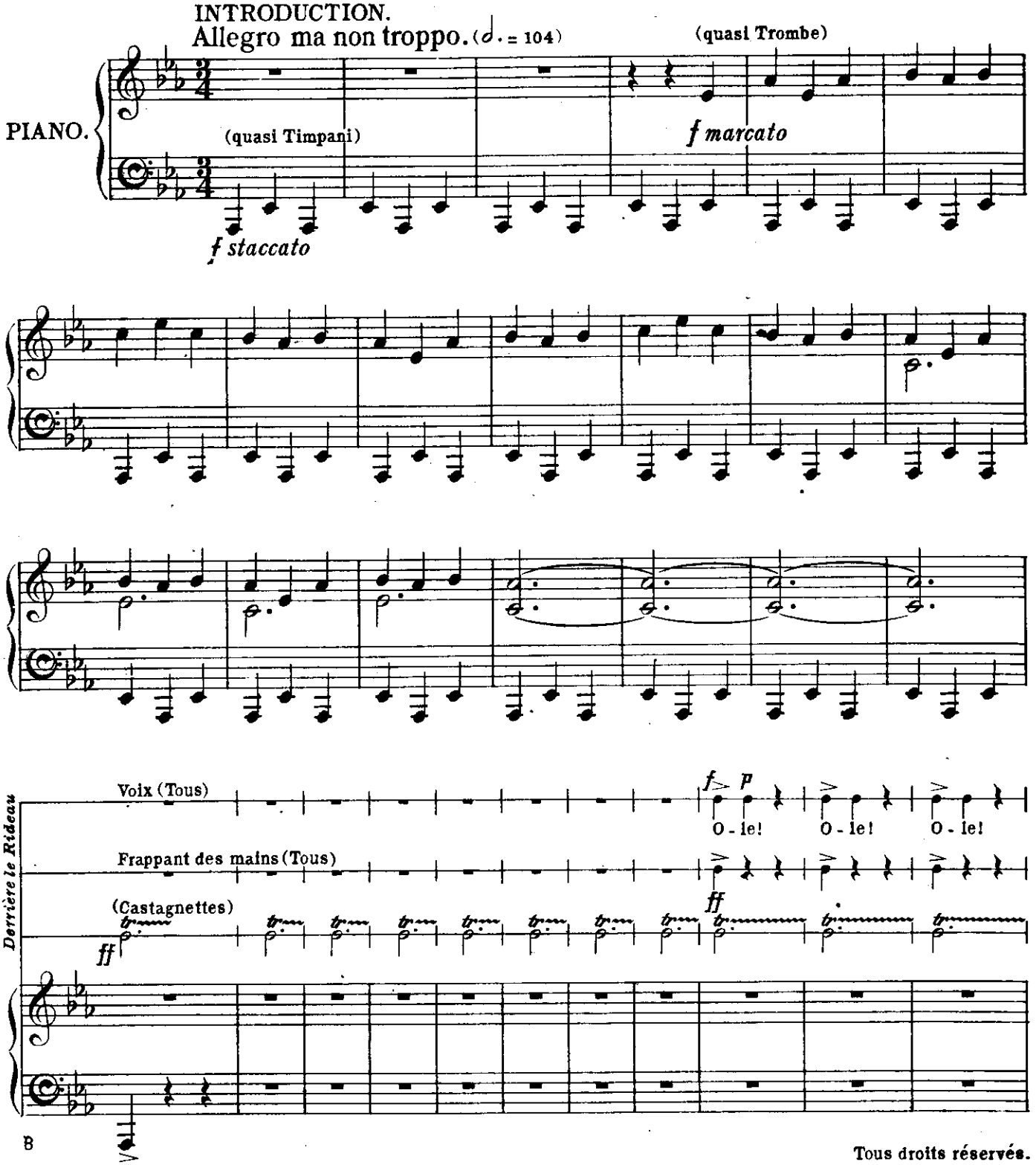
CURTAIN.

EL SOMBRERO DE TRES PICOS

LE TRICORNE

THE THREE-CORNERED HAT

MANUEL de FALLA.



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Poco meno mosso. (♩. = 80)

con forza. (dans le caractère des chants andalous.)

Une voix (mezzo Sopr.)

Ca - sa - di - ta, ca - sa - di - - ta,

O - le!

dim. *p*

cie - rra con tran - ca la puer - - ta

f *p*

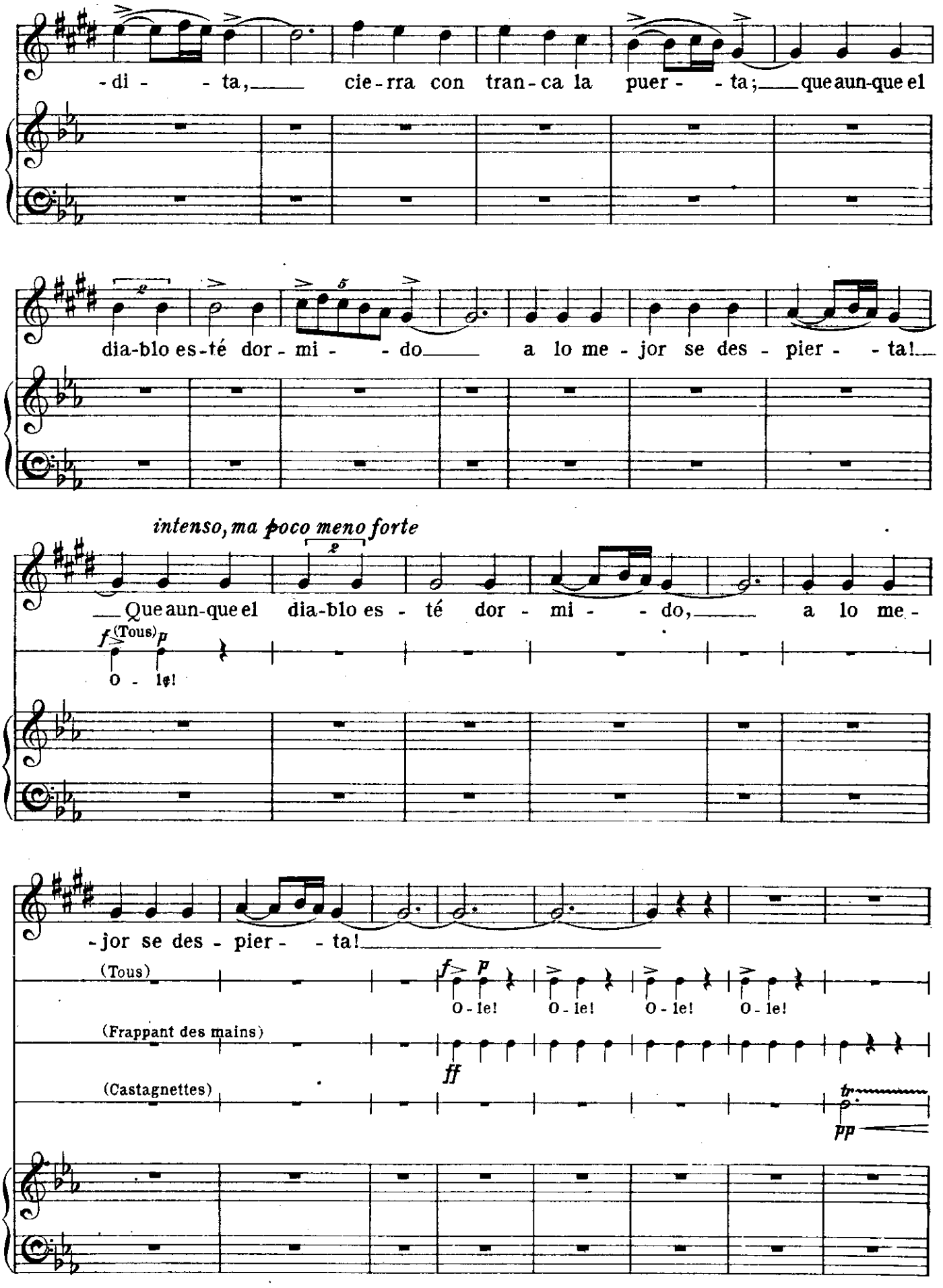
O - le! O - le!

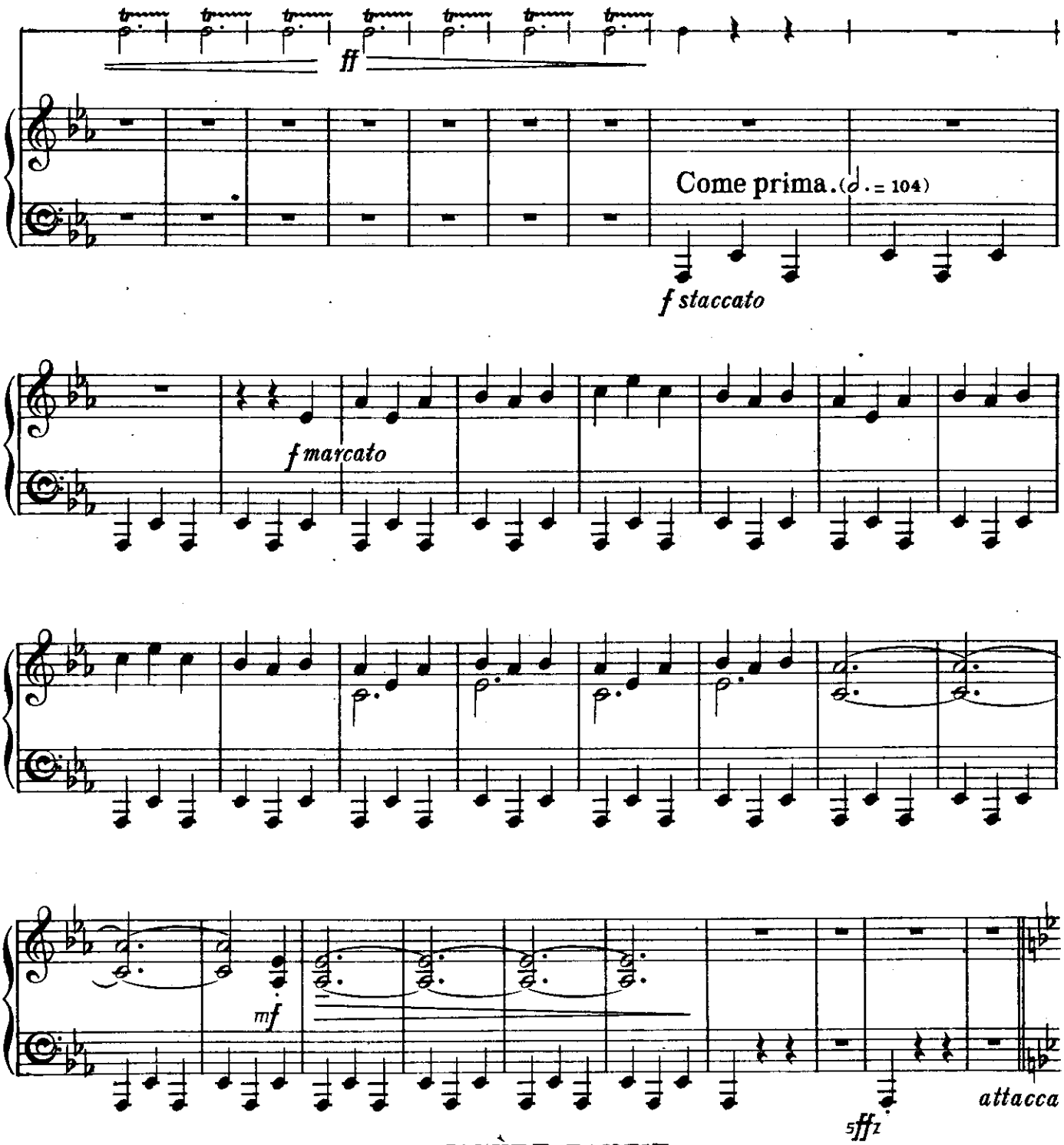
ff

Ca - sa - di - ta, ca - sa -

O - le! O - le!

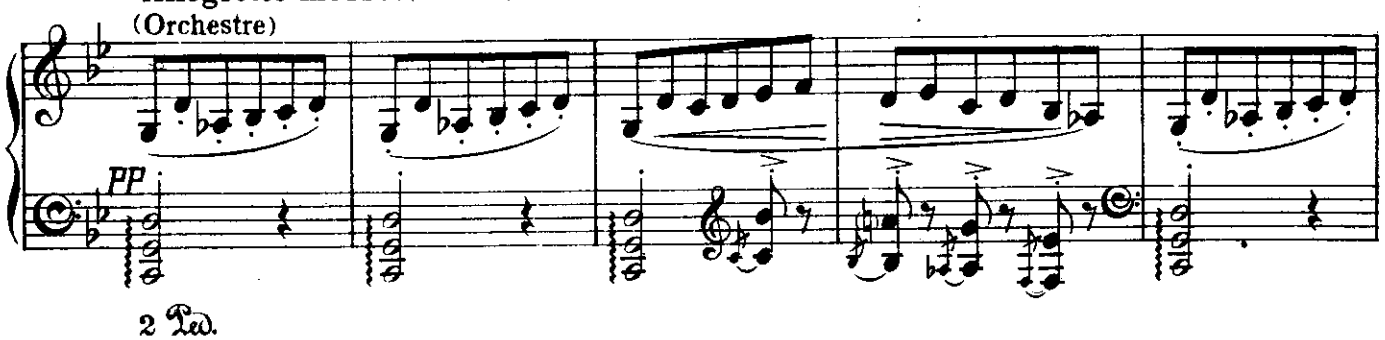
ff *dim.* *p*

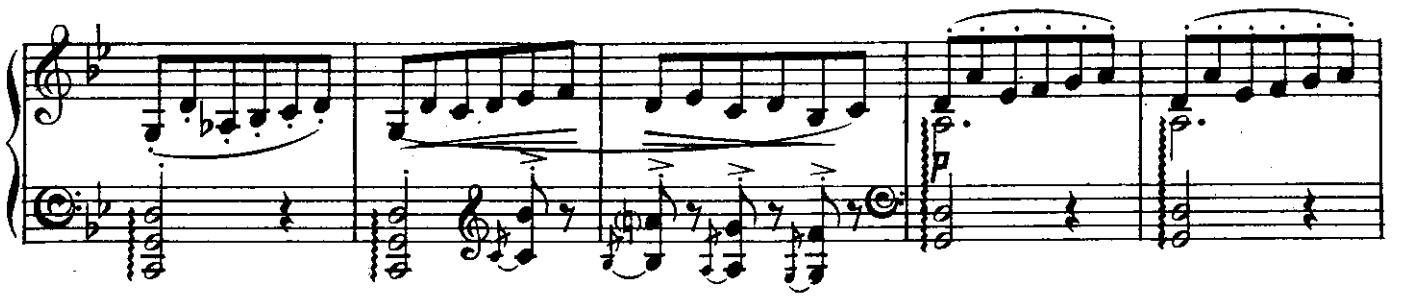

-di - - ta, cie-rra con tran-ca la puer - - ta; que aun-que el
dia-blo es-té dor-mi - - do a lo me-jor se des - pier - - ta!
intenso, ma poco meno forte
Que aun-que el dia-blo es - té dor - mi - - do, a lo me-
(Tous)
O - le!
-jor se des - pier - - ta!
(Tous)
O - le! O - le! O - le! O - le!
(Frappant des mains)
(Castagnettes)

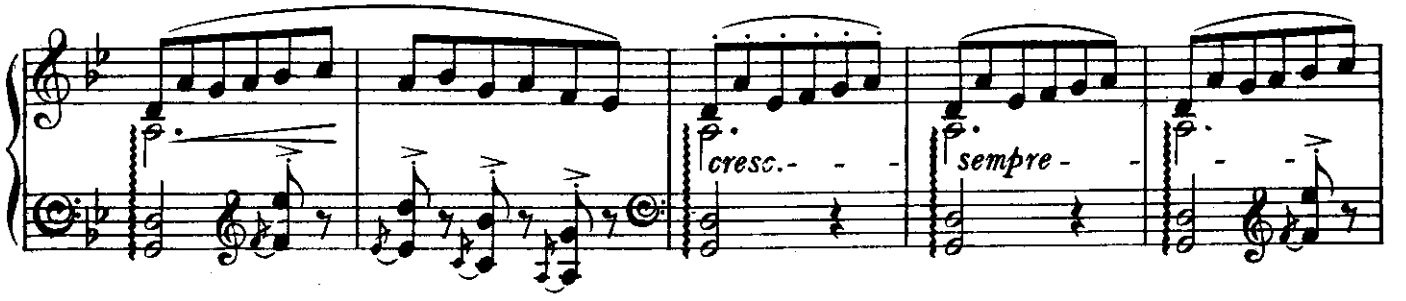


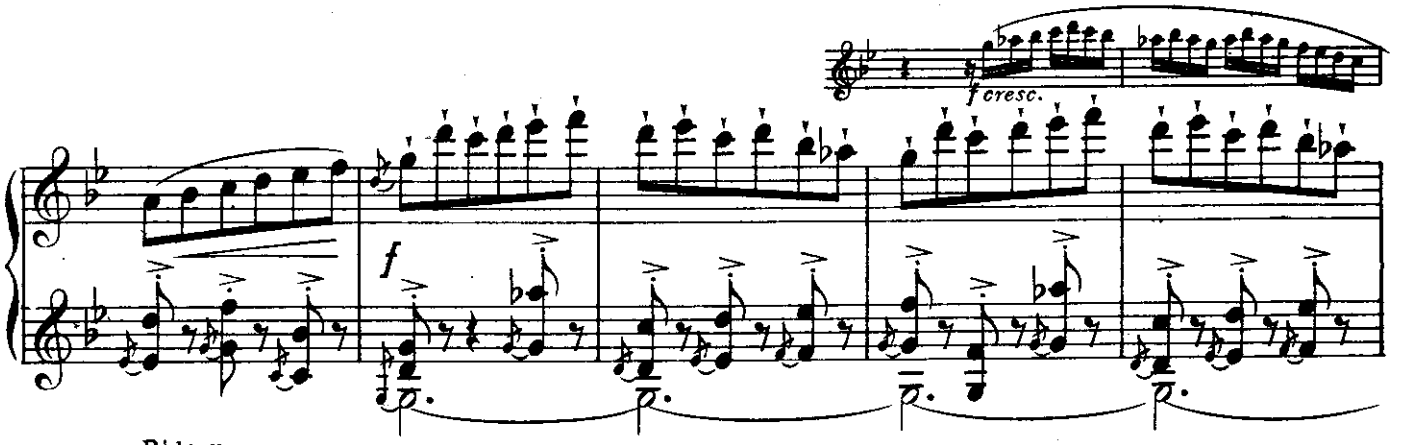
PREMIÈRE PARTIE

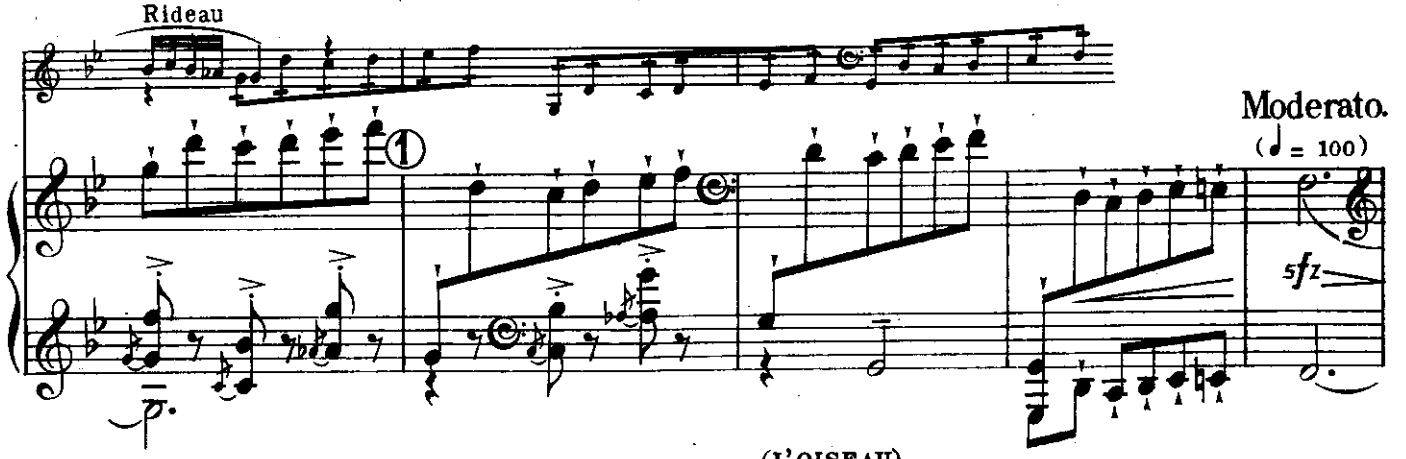
L'APRÈS-MIDI

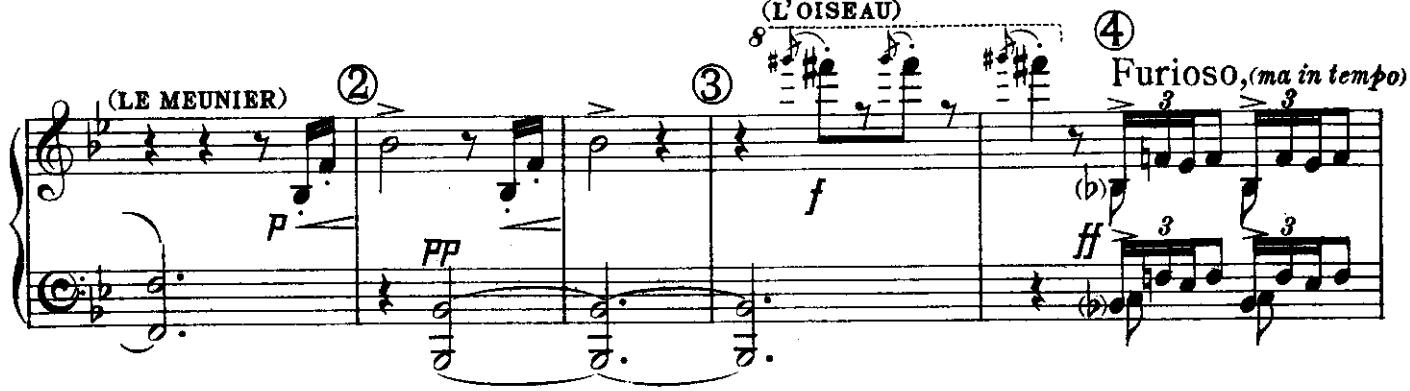


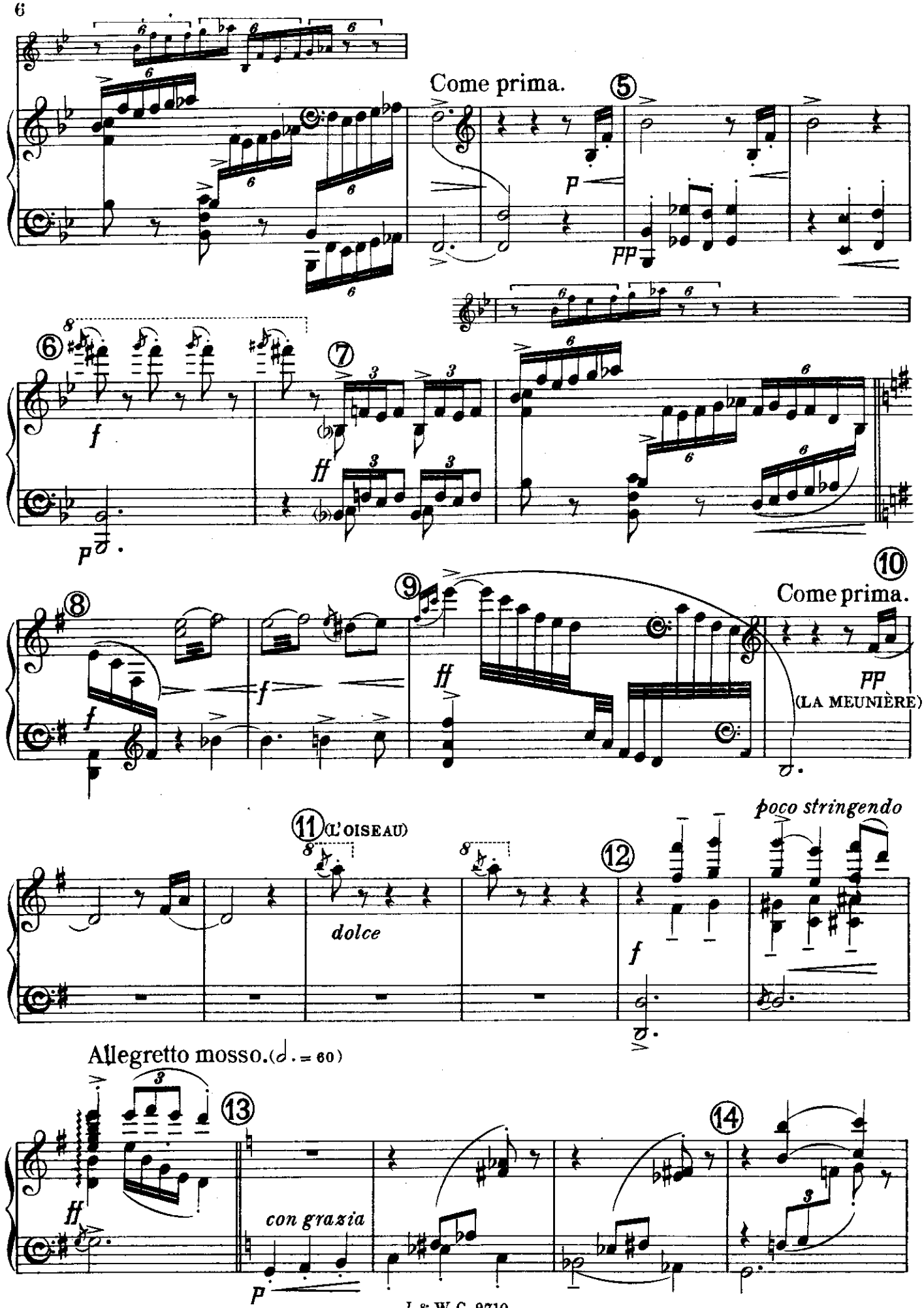


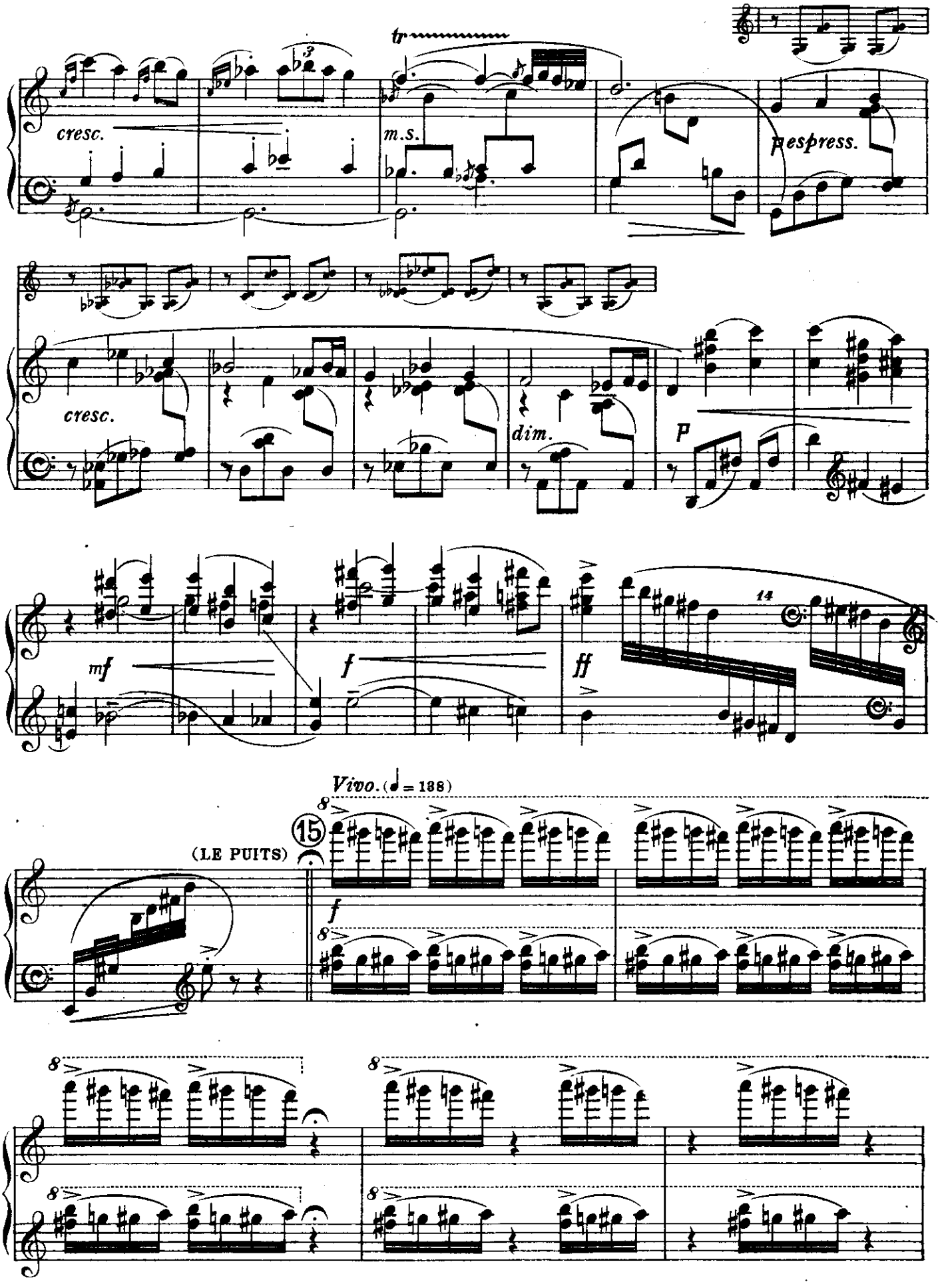

cresc.
sempre

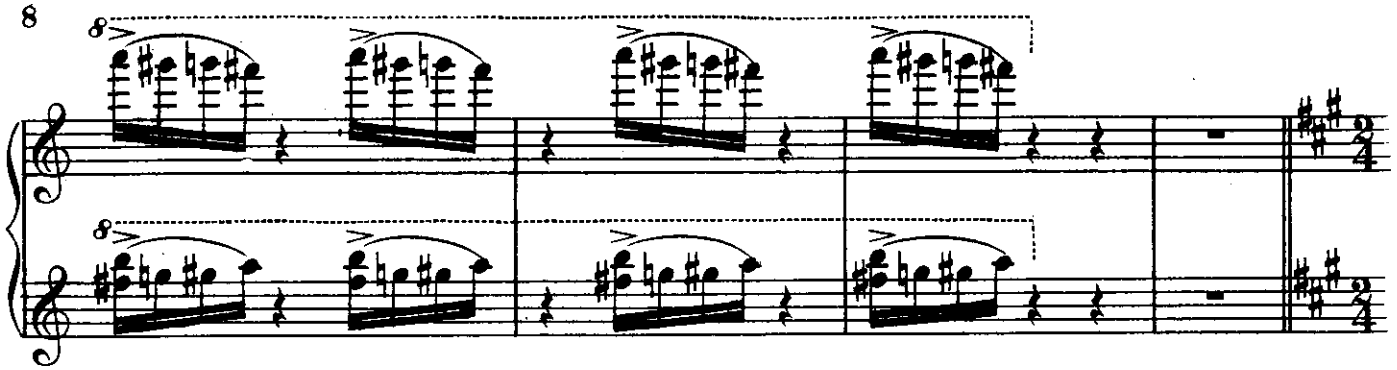

f cresc.
f


Rideau
Moderato.
(♩ = 100)
①
sfz


(LE MEUNIER)
②
③
(L'OISEAU)
④
Furioso, (ma in tempo)
p
PP
f
ff

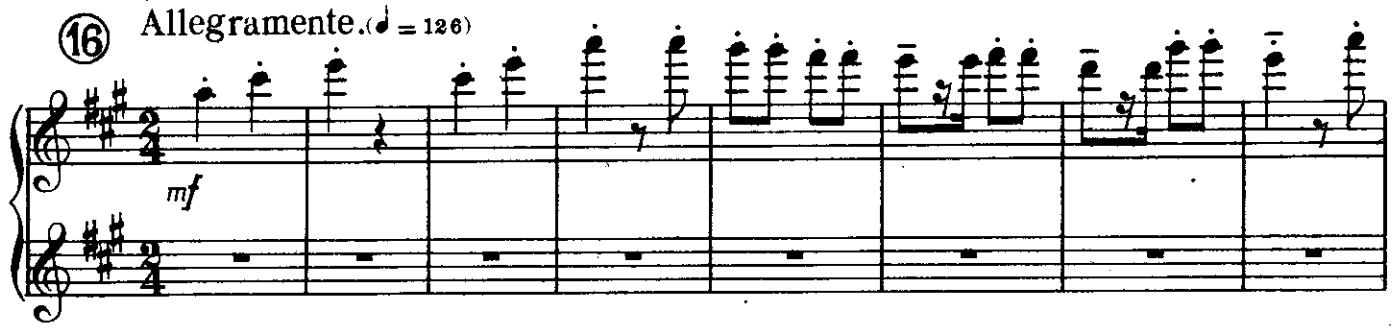

Come prima.
⑤
⑥
⑦
⑧
⑨
⑩
Come prima.
(LA MEUNIÈRE)
⑪ (L'OISEAU)
dolce
⑫
poco stringendo
Allegretto mosso. (♩. = 60)
⑬
con grazia
⑭

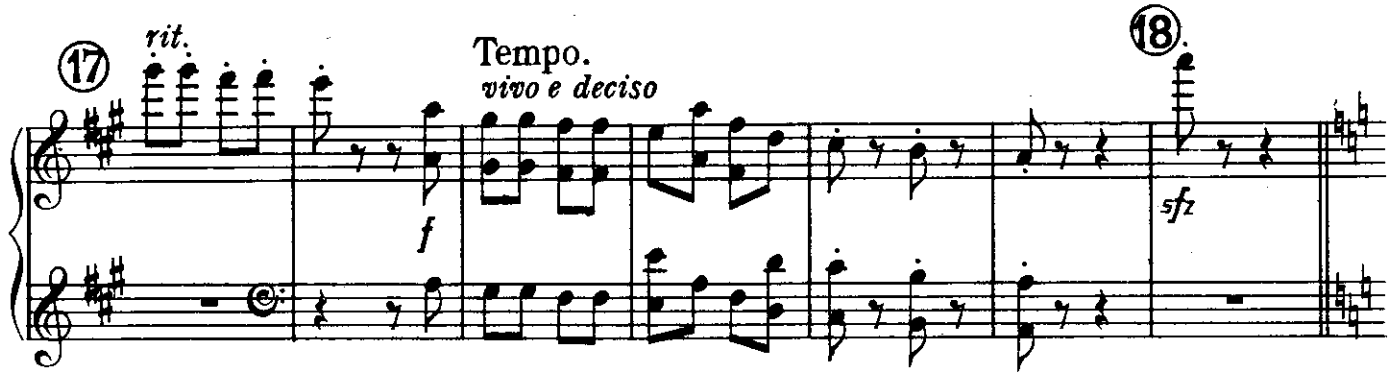

tr
cresc.
m.s.
espress.
cresc.
dim.
P
mf
f
ff
14
Vivo. (♩ = 138)
15
(LE PUITS)
f



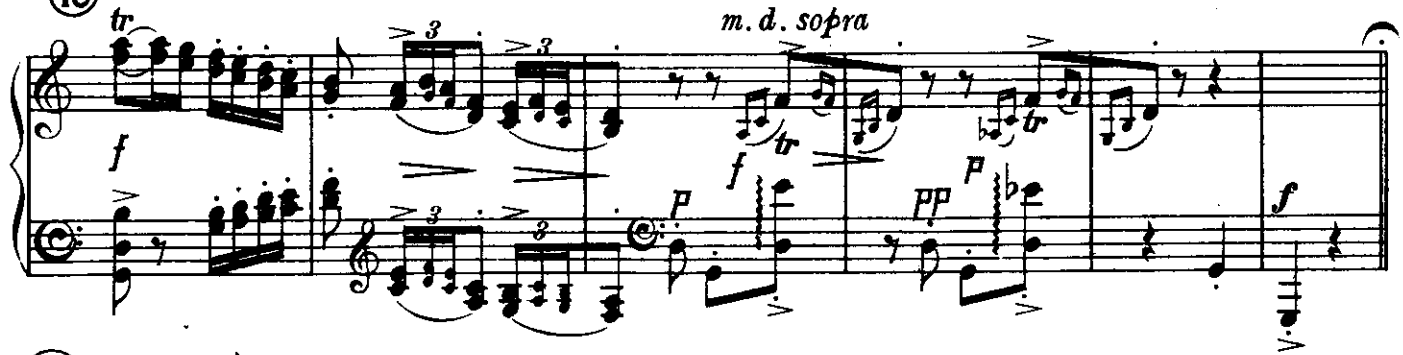
(LE PETIT MAÎTRE)

16 Allegramente. (♩ = 126)



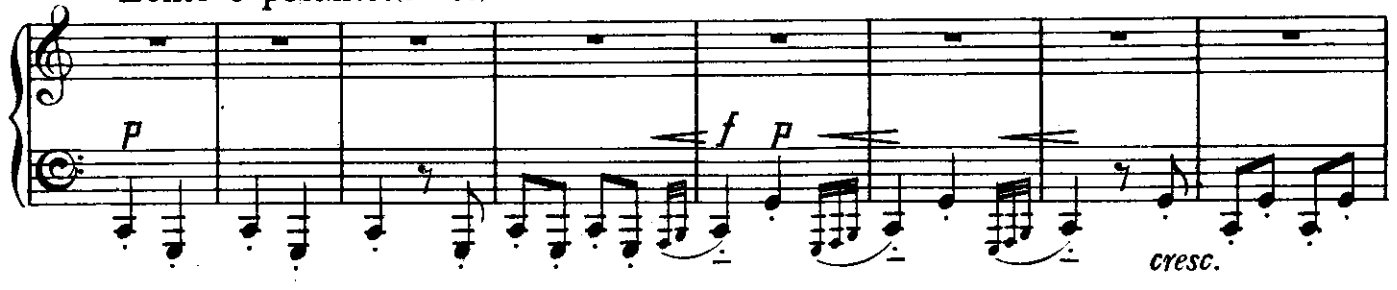


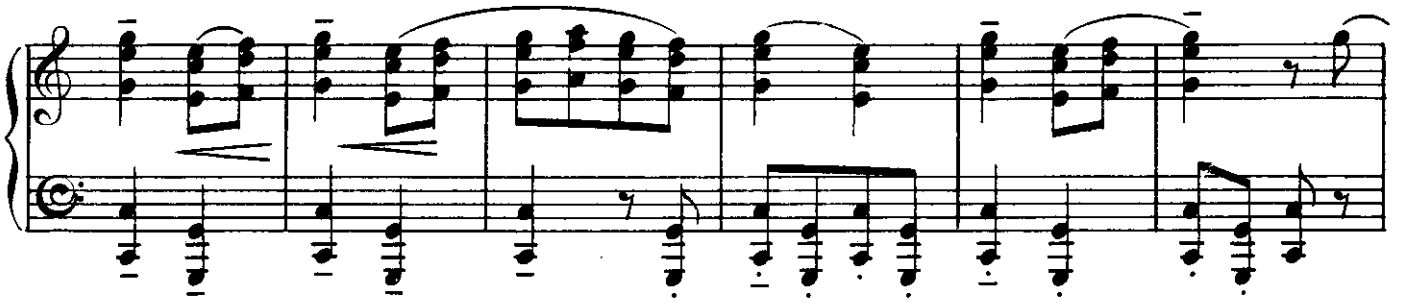
19 Poco meno vivo. (♩ = 92)



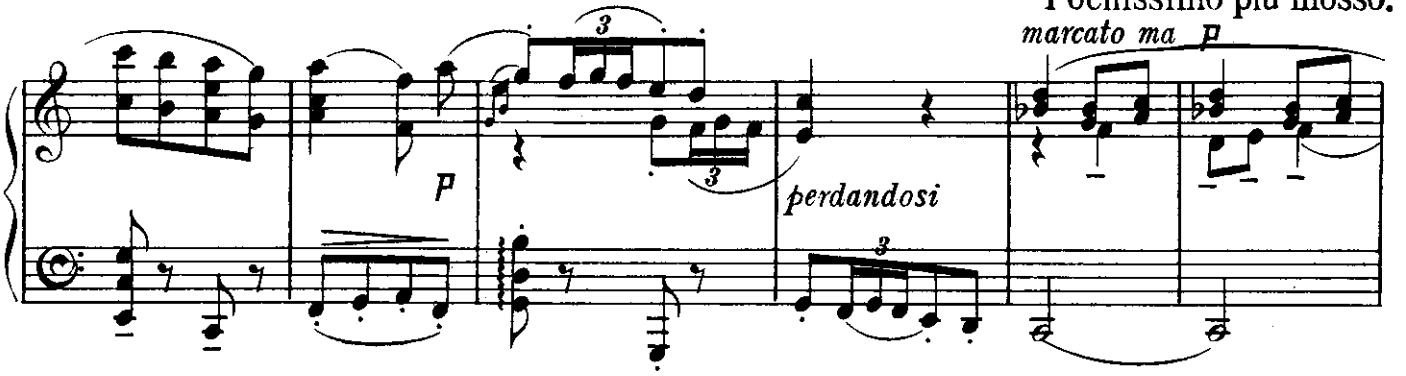
20 (LE CORTÈGE)

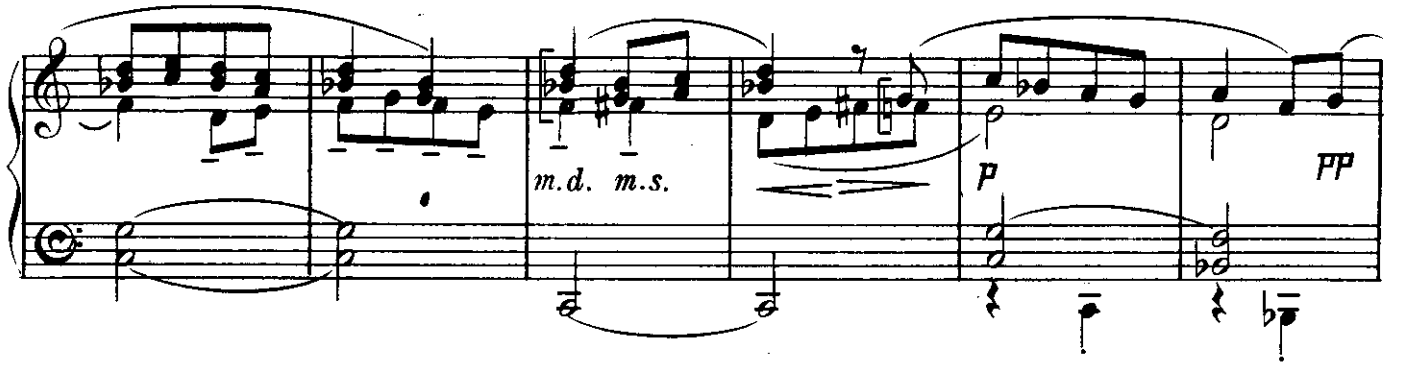
Lento e pesante. (♩ = 60)

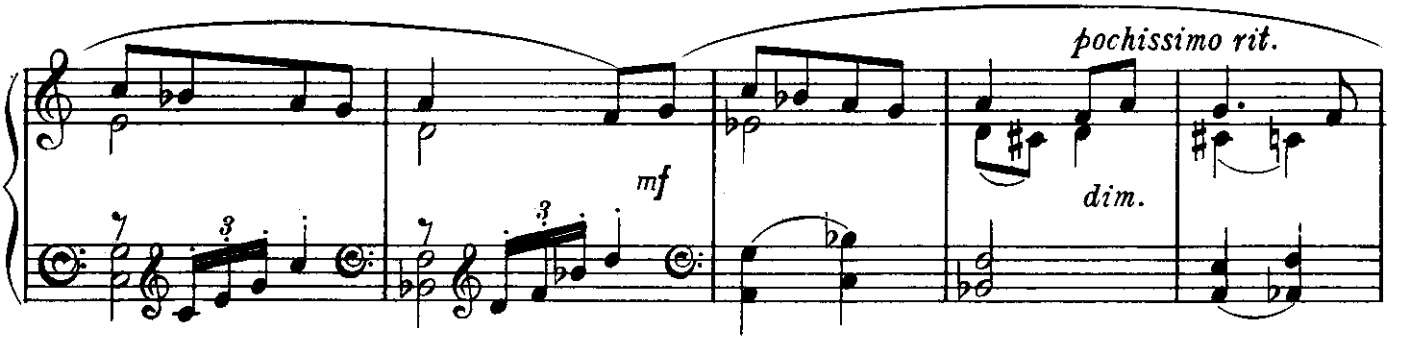


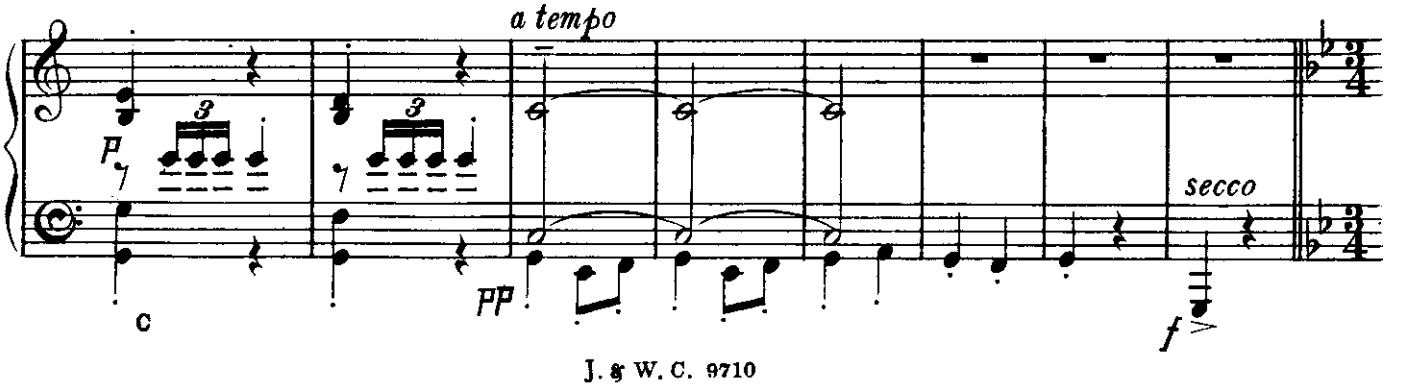


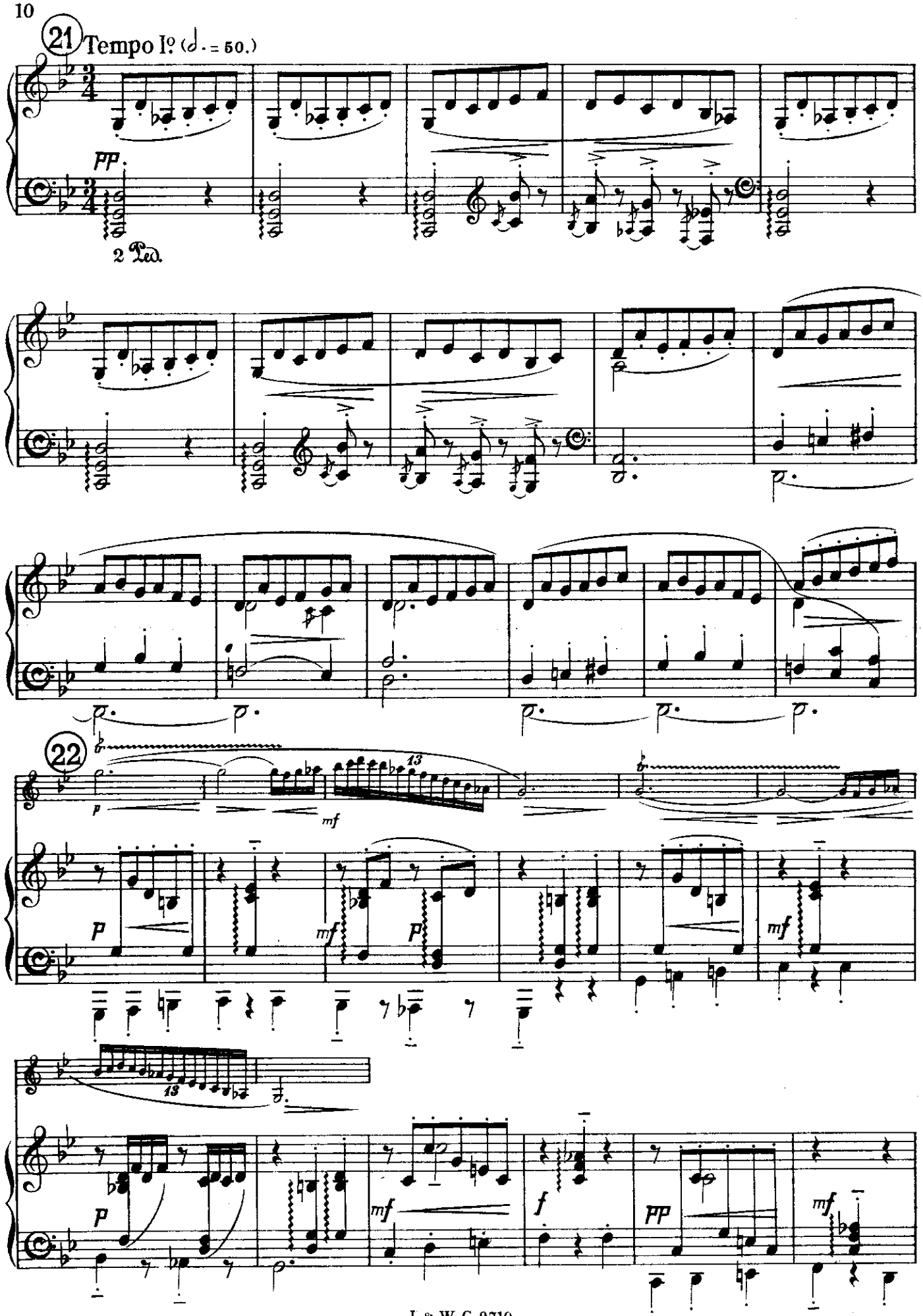
Pochissimo più mosso.

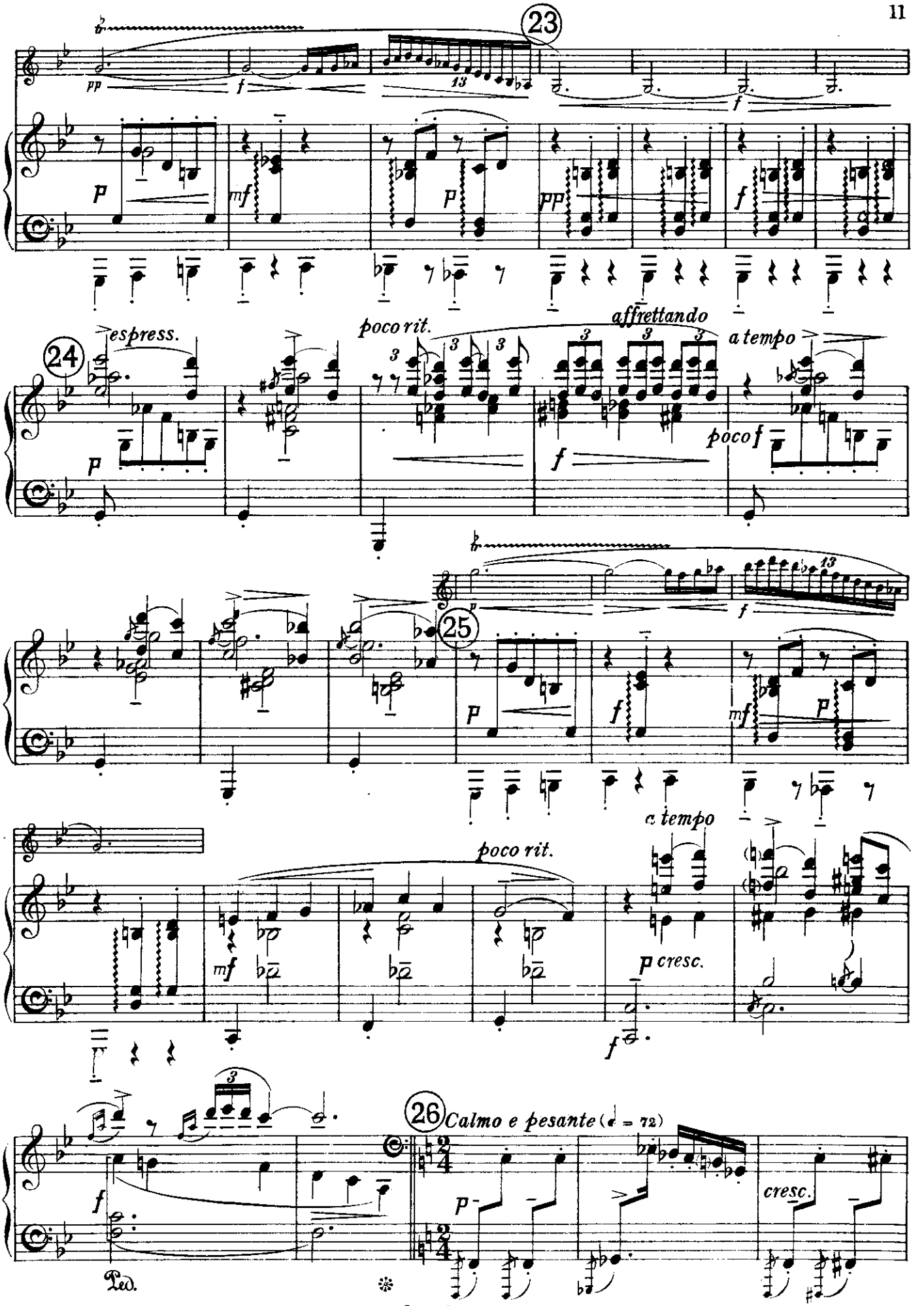


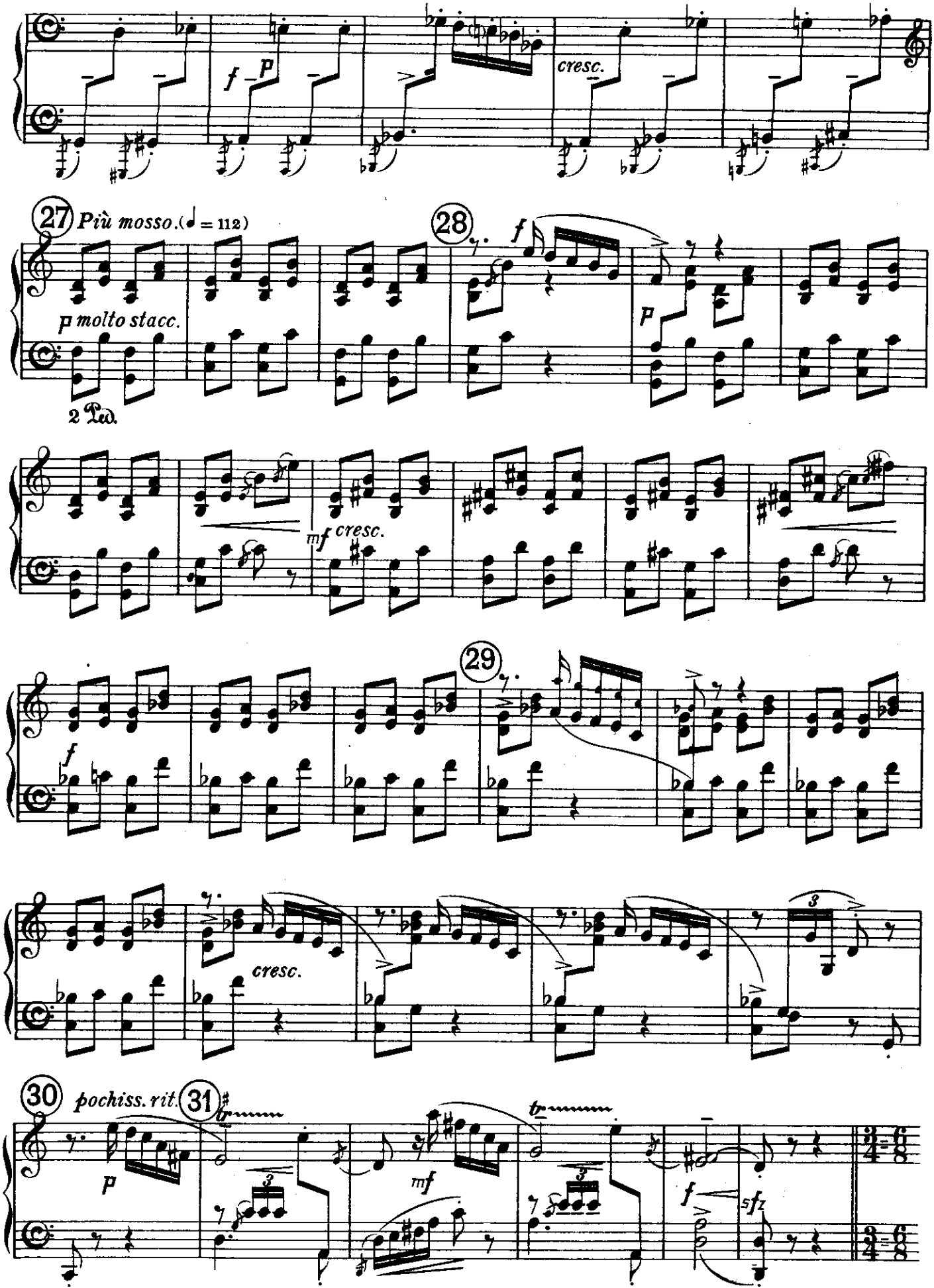






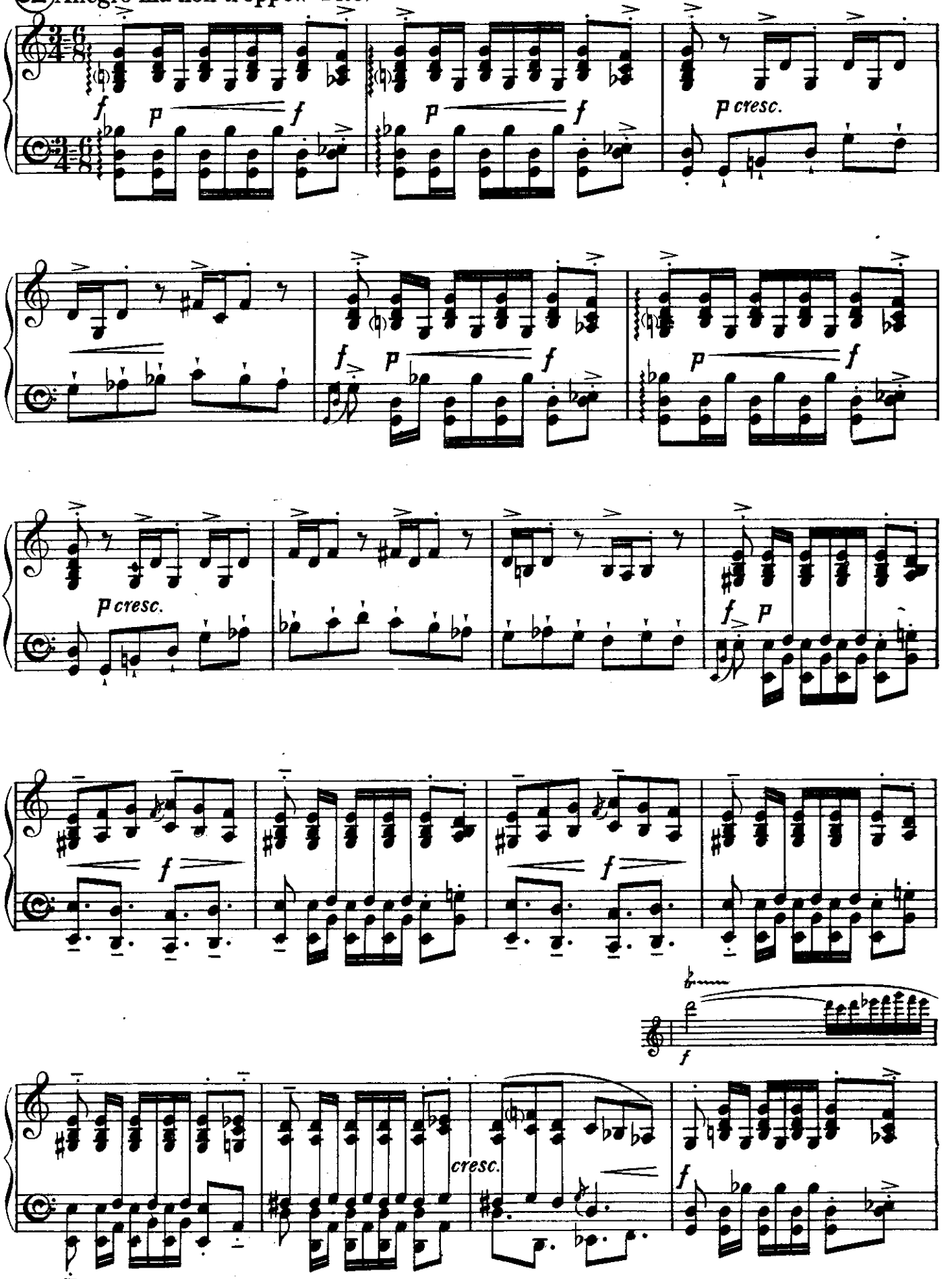

21
Tempo I°
pp
2 Ped.
22
p
mf
13
f
pp

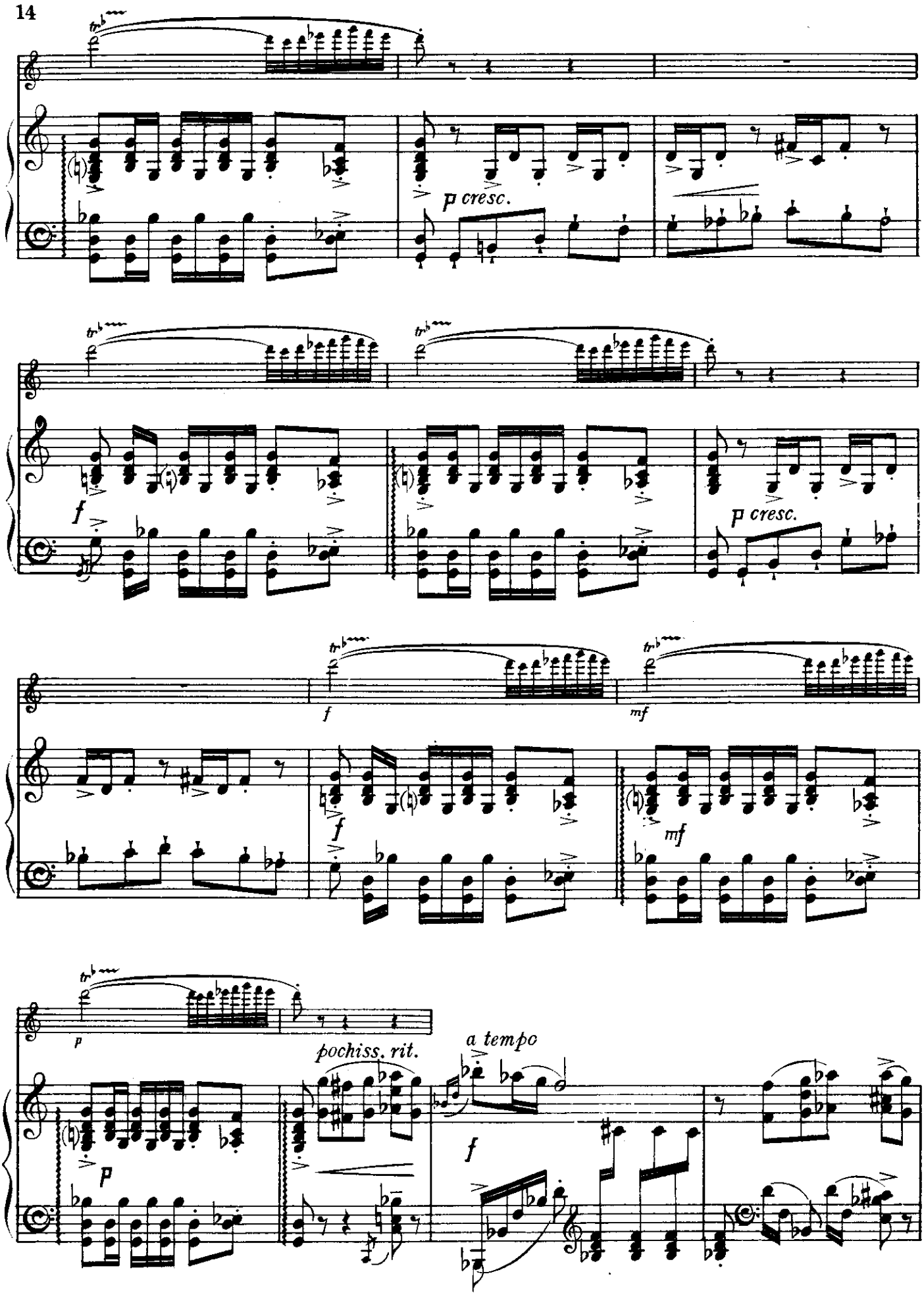

23
pp
f
13
p
mf
p
pp
f
f
24
espress.
poco rit.
affrettando
a tempo
p
3
3
3
3
3
3
f
poco f
25
f
13
p
f
mf
p
poco rit.
a tempo
mf
p cresc.
f
3
26
Calmo e pesante (♩ = 72)
f
p
cresc.
Ped.
*

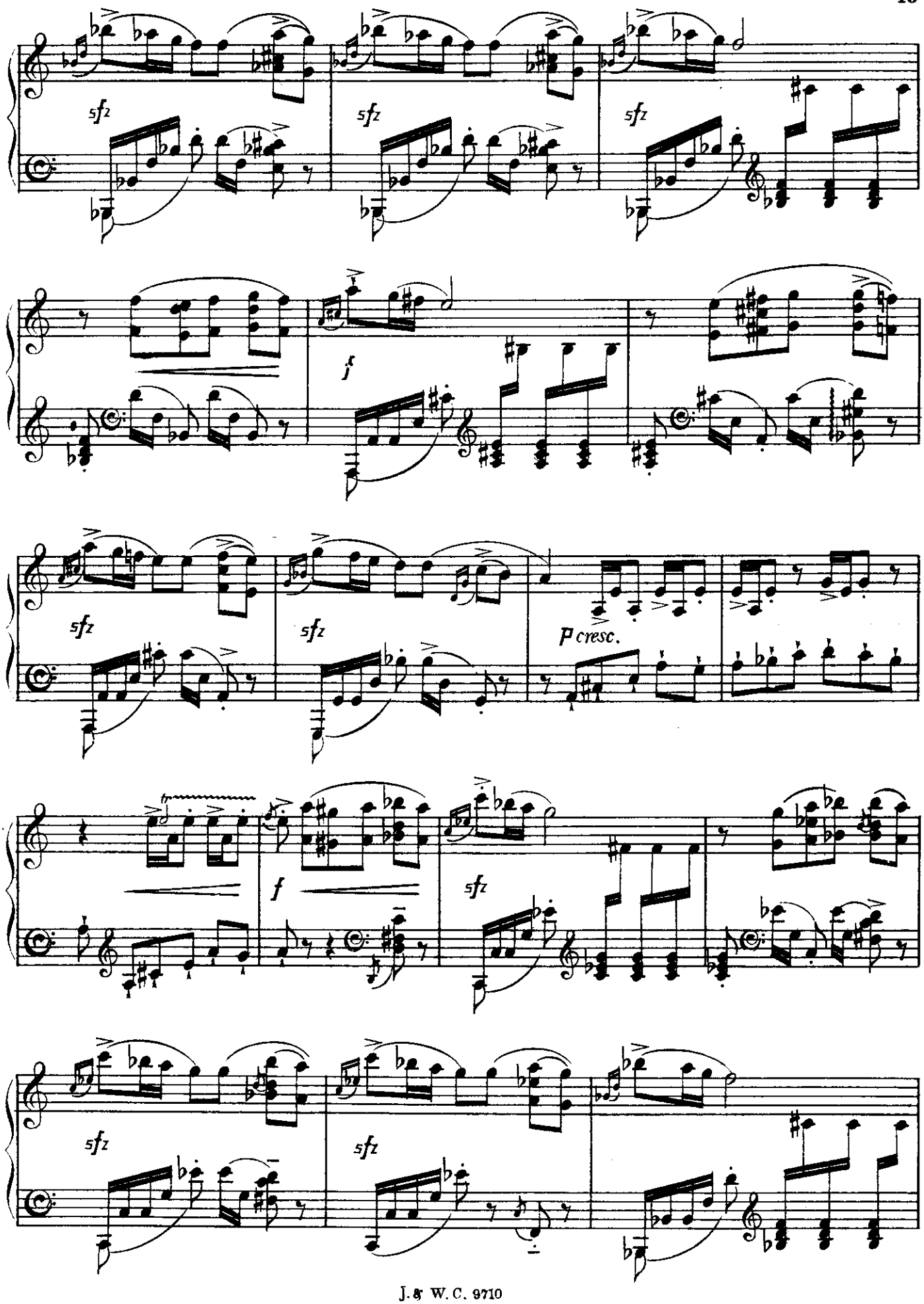

f p
cresc.
27 Più mosso. (♩ = 112)
28
p molto stacc.
2 Ped.
f
p
mf cresc.
29
f
cresc.
30 pochiss. rit.
31
p
mf
f
sfz

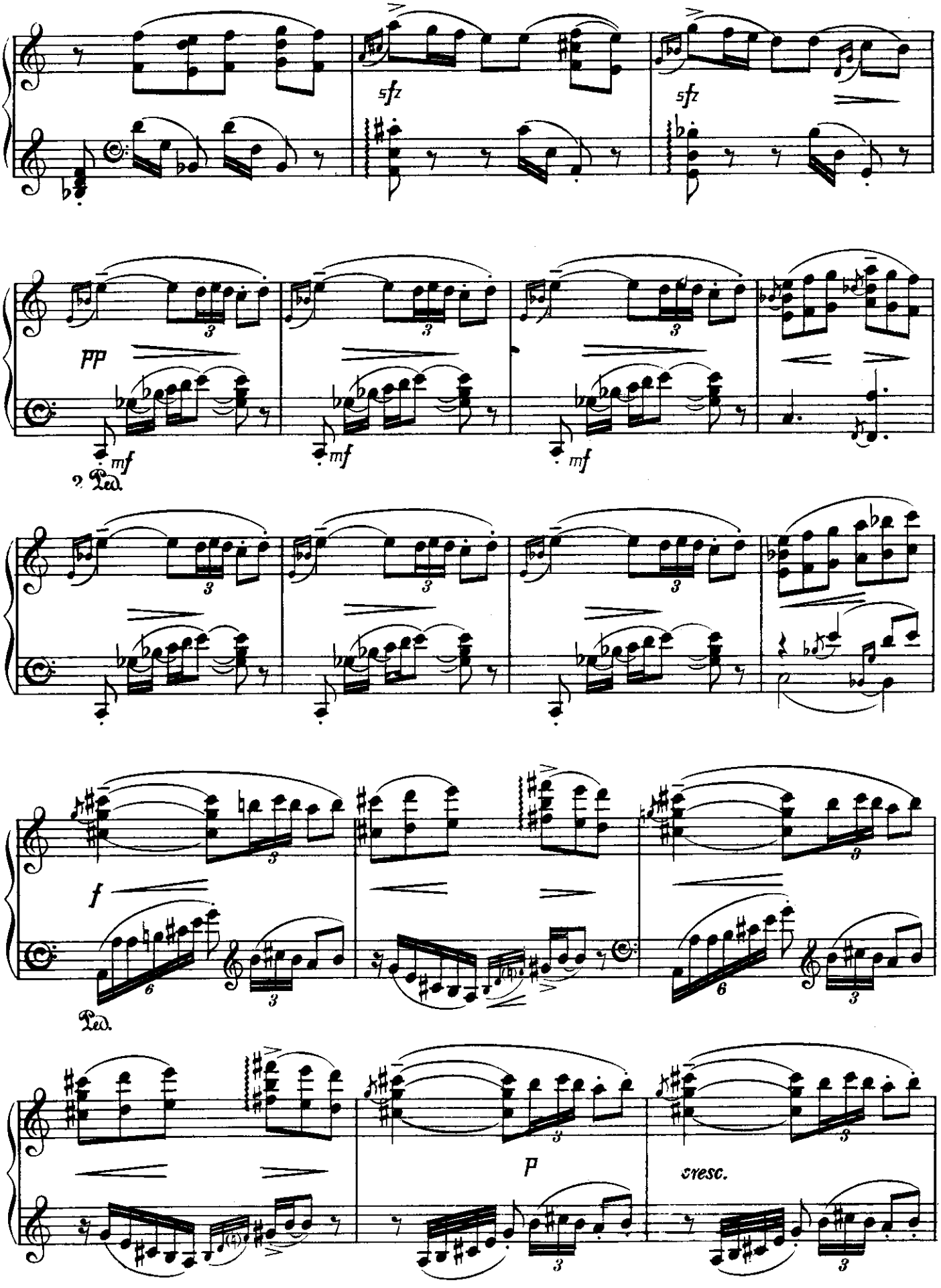
32 DANSE DE LA MEUNIÈRE.

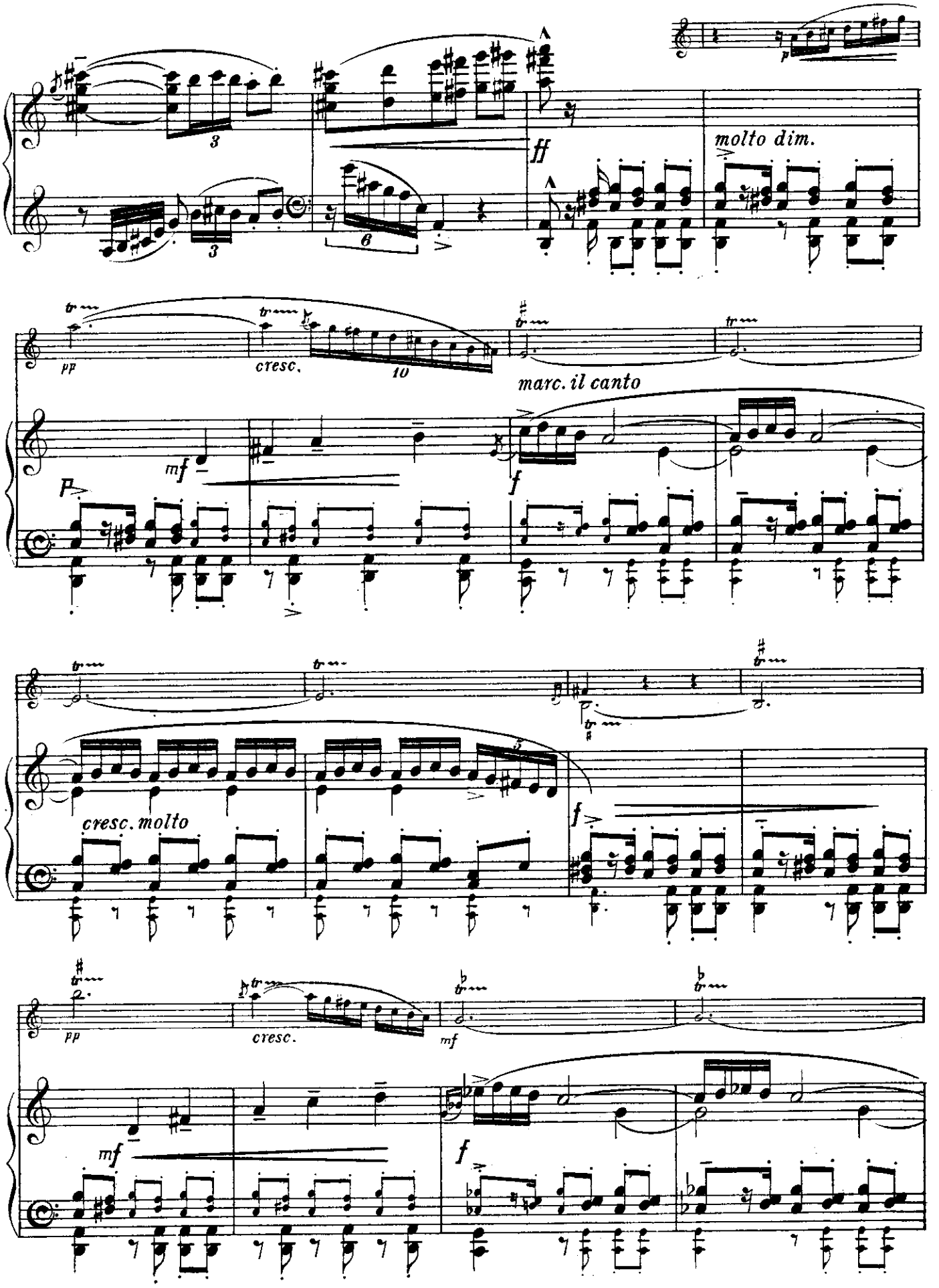
Allegro ma non troppo. (♩ = 108)

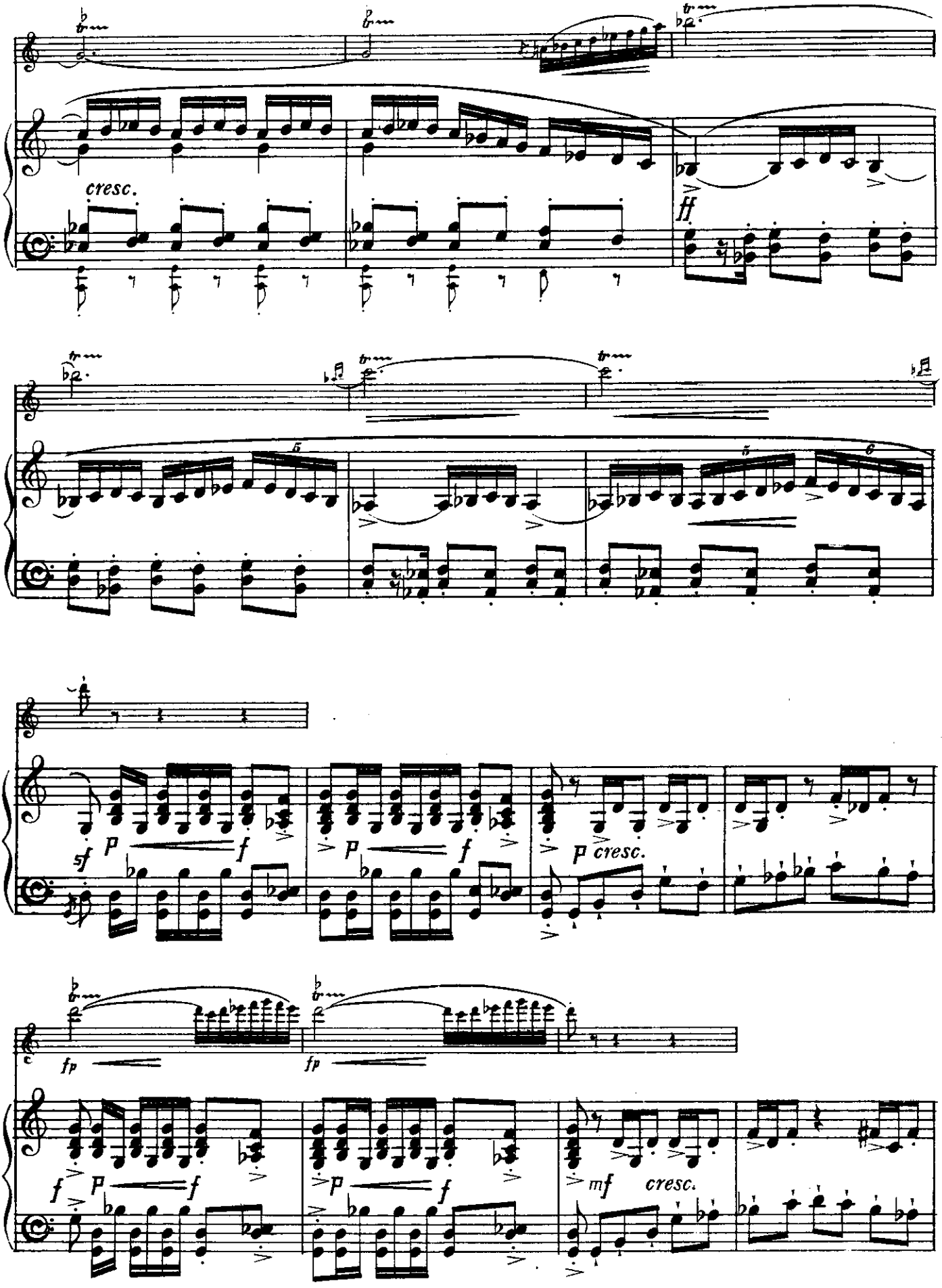


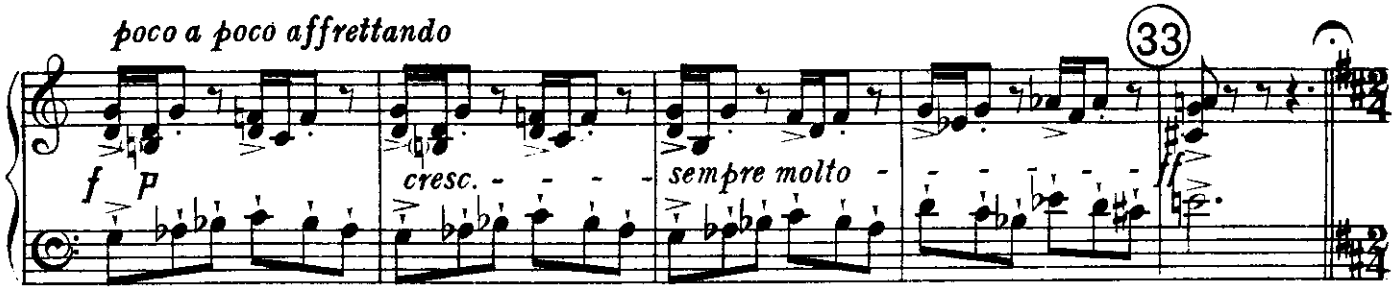

p cresc.
f
p cresc.
f
mf
f
mf
p
pochiss. rit.
a tempo
f

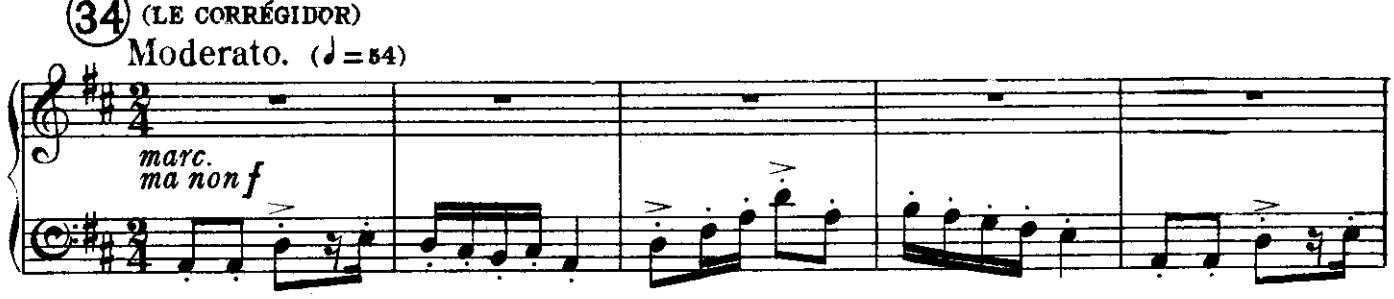

sfz
sfz
sfz
f
sfz
sfz
p cresc.
f
sfz
sfz
sfz

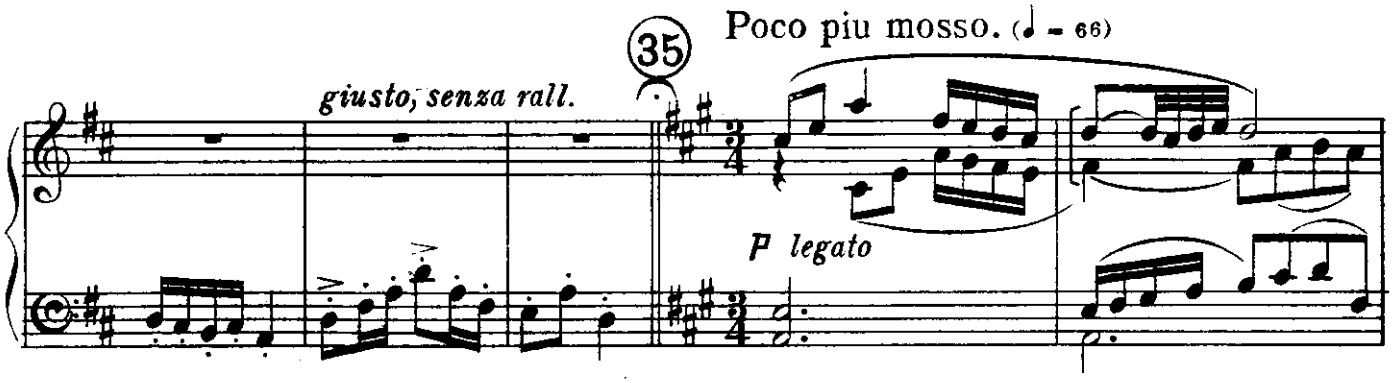

sfz
sfz
pp
mf
mf
mf
Ped.
f
Ped.
p
cresc.

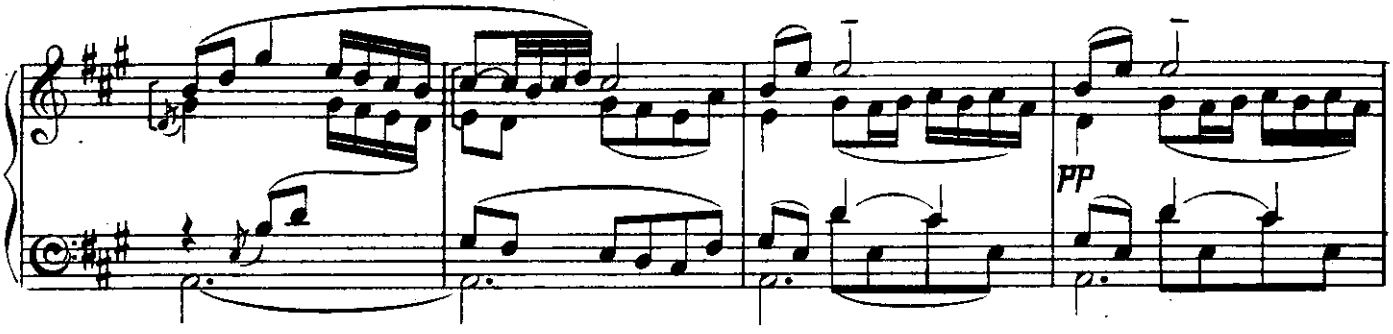

molto dim.
cresc.
marc. il canto
cresc. molto
cresc.

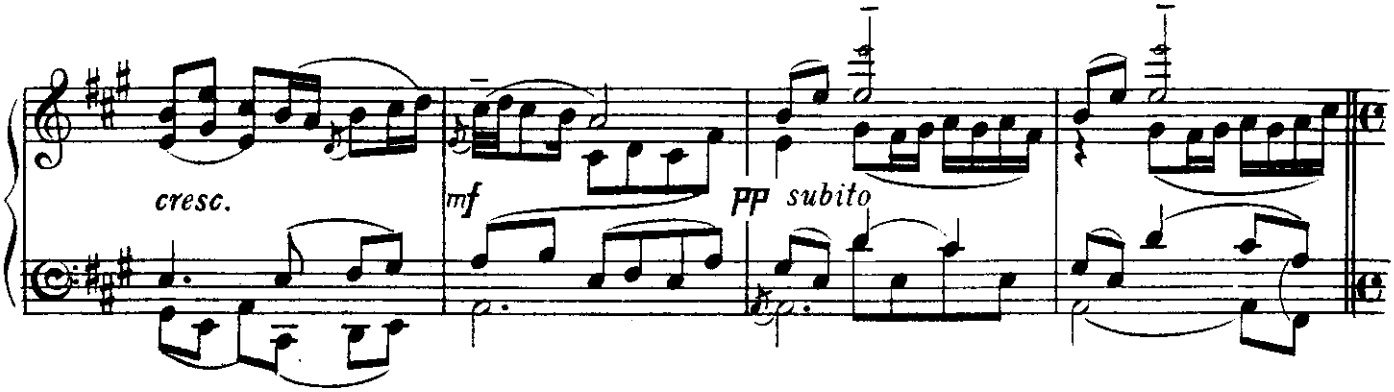

cresc.
ff
sf
p
f
p
f
p cresc.
fp
fp
f
p
f
p
f
mf
cresc.

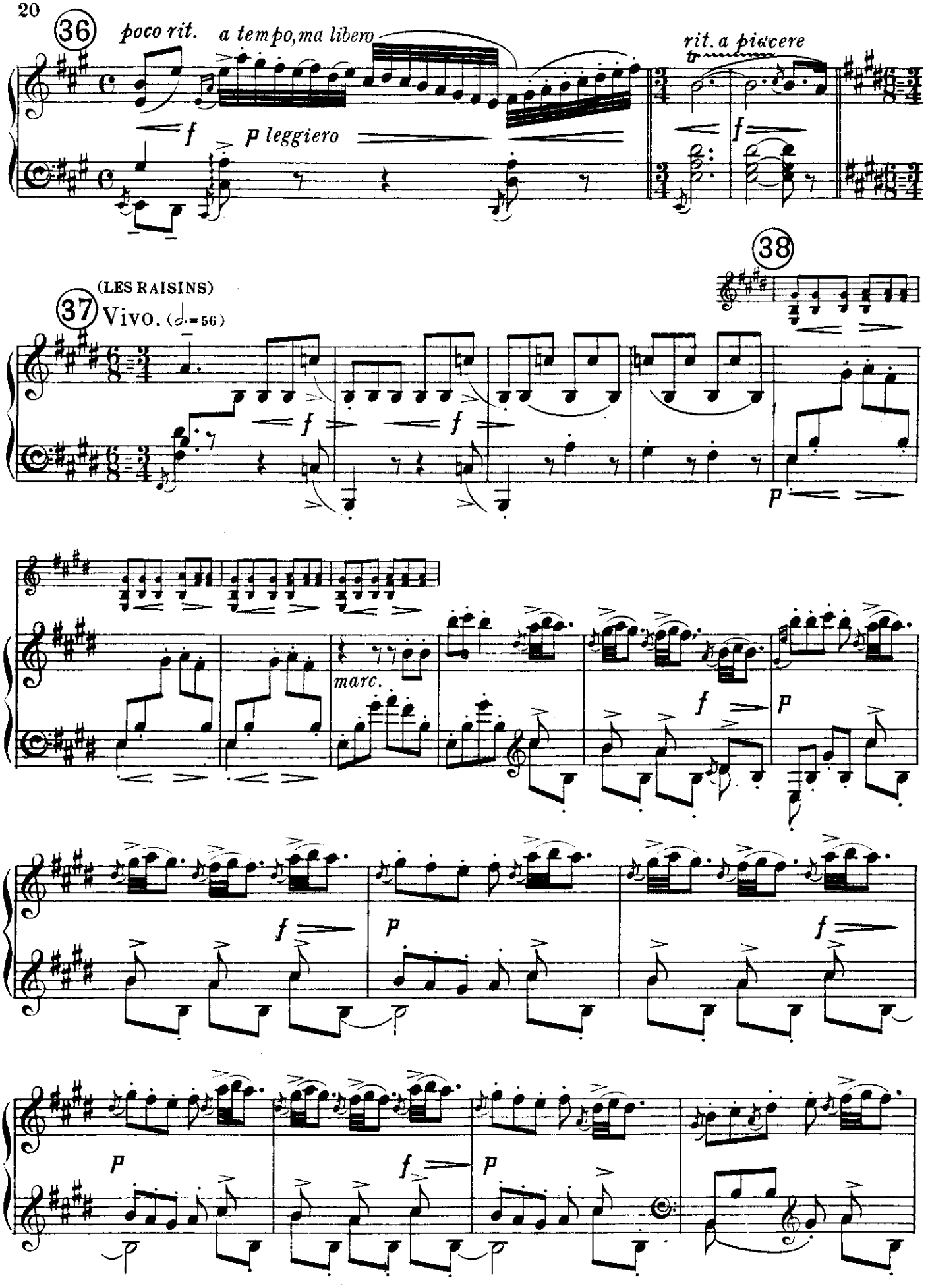

poco a poco affrettando
33
f
P
cresc.
sempre molto
ff

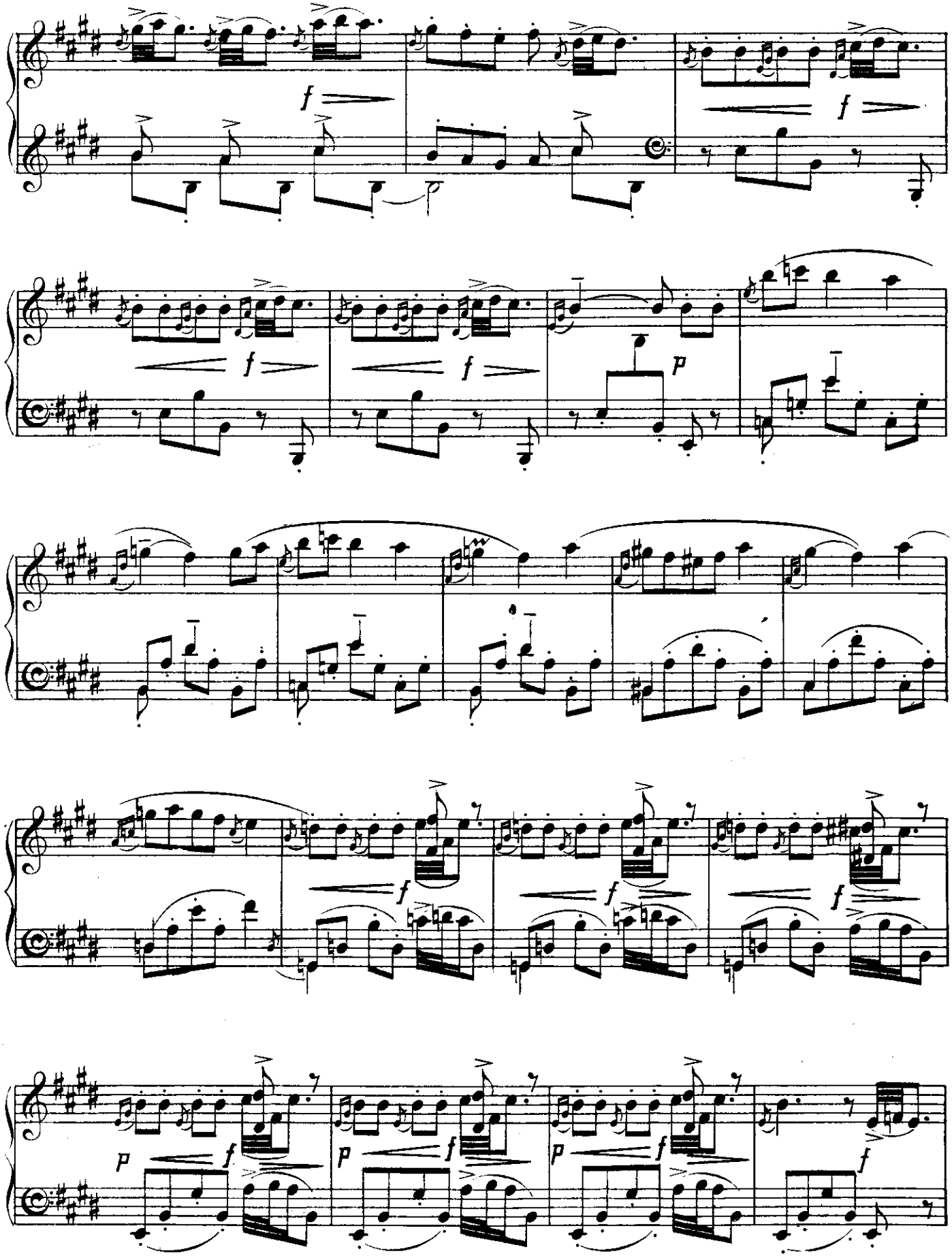

34 (LE CORRÉGIDOR)
Moderato. (♩=54)
marc.
ma non f

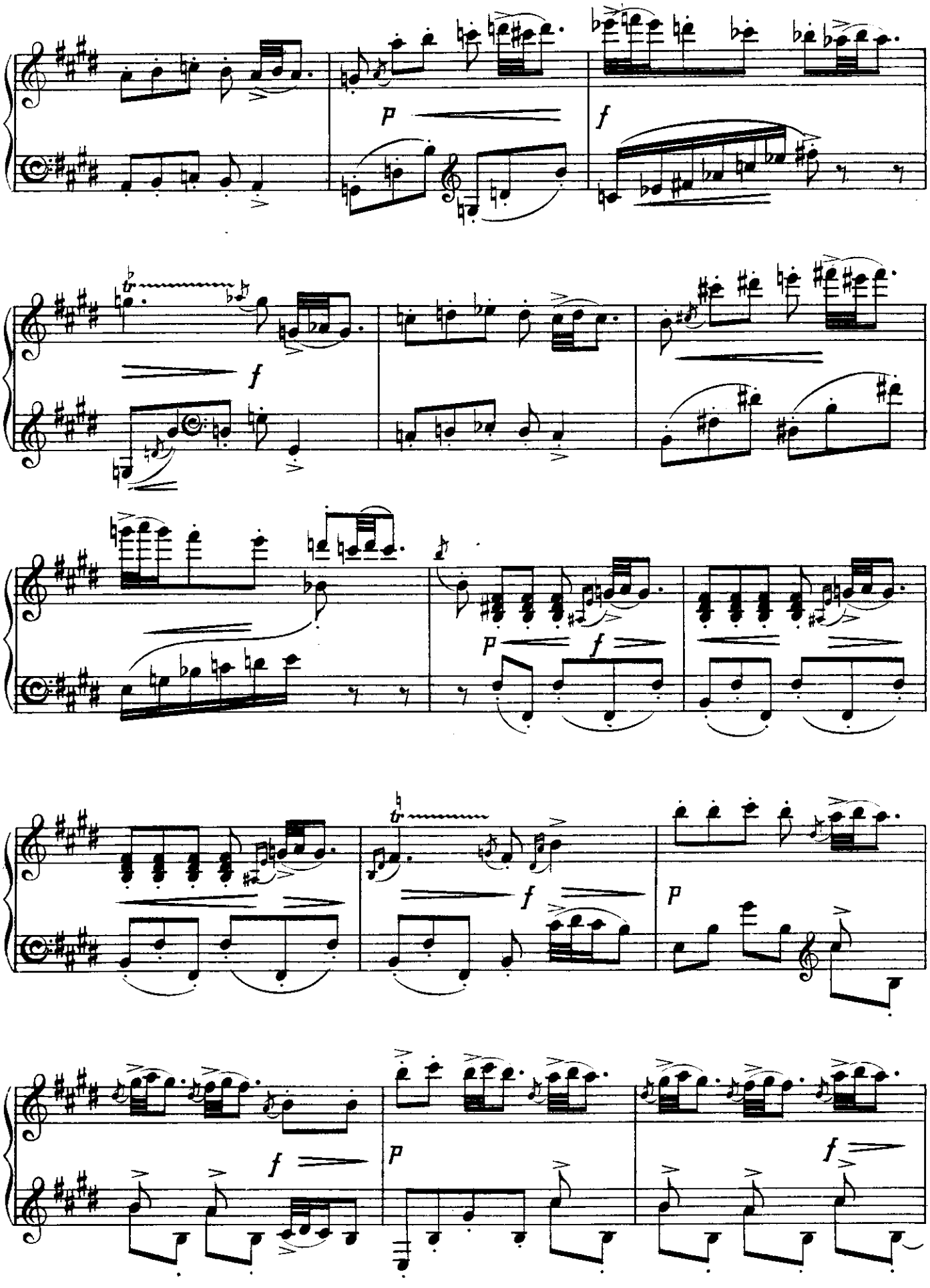

giusto, senza rall.
35
Poco piu mosso. (♩ = 66)
P legato

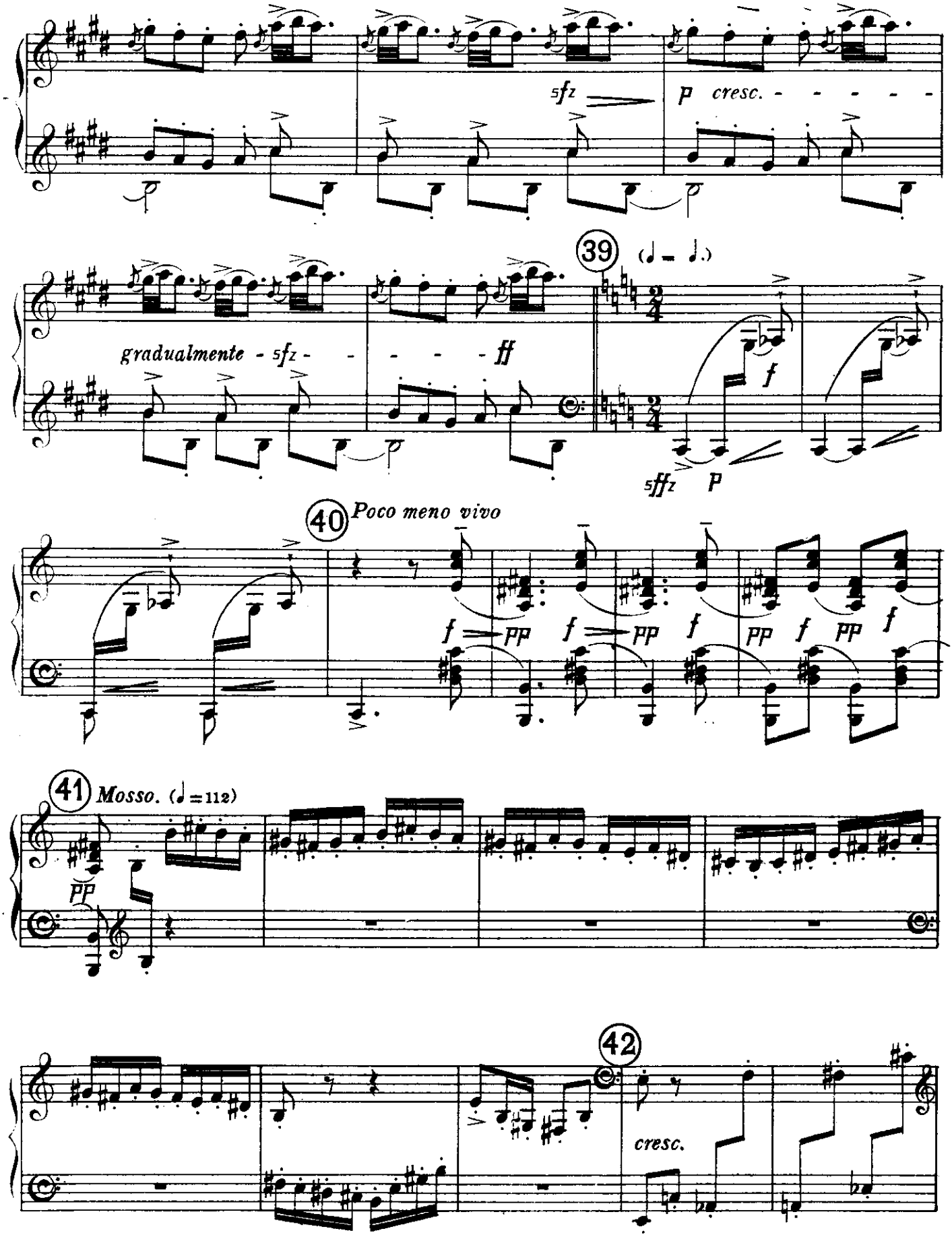

PP

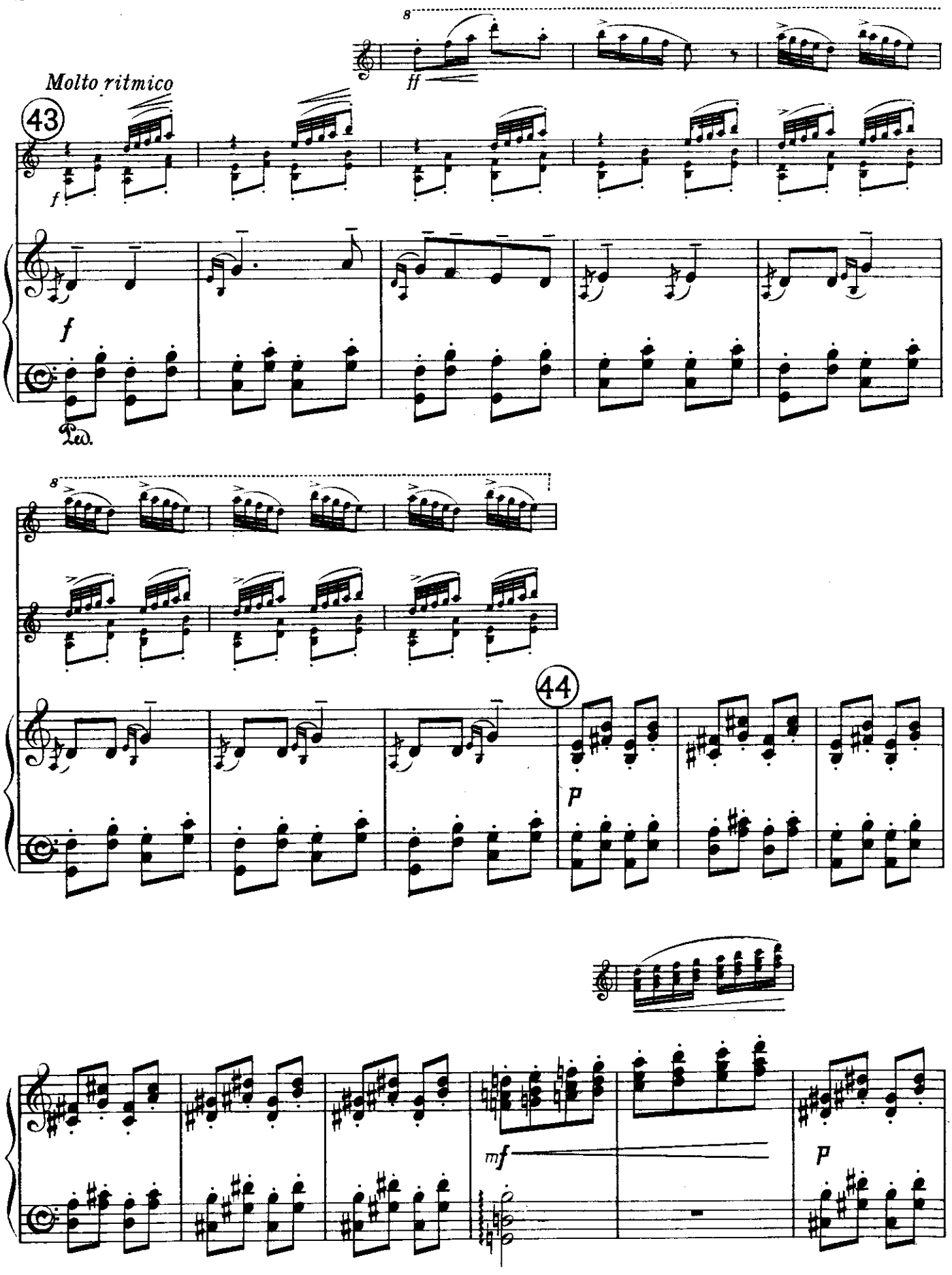

cresc.
mf
PP subito

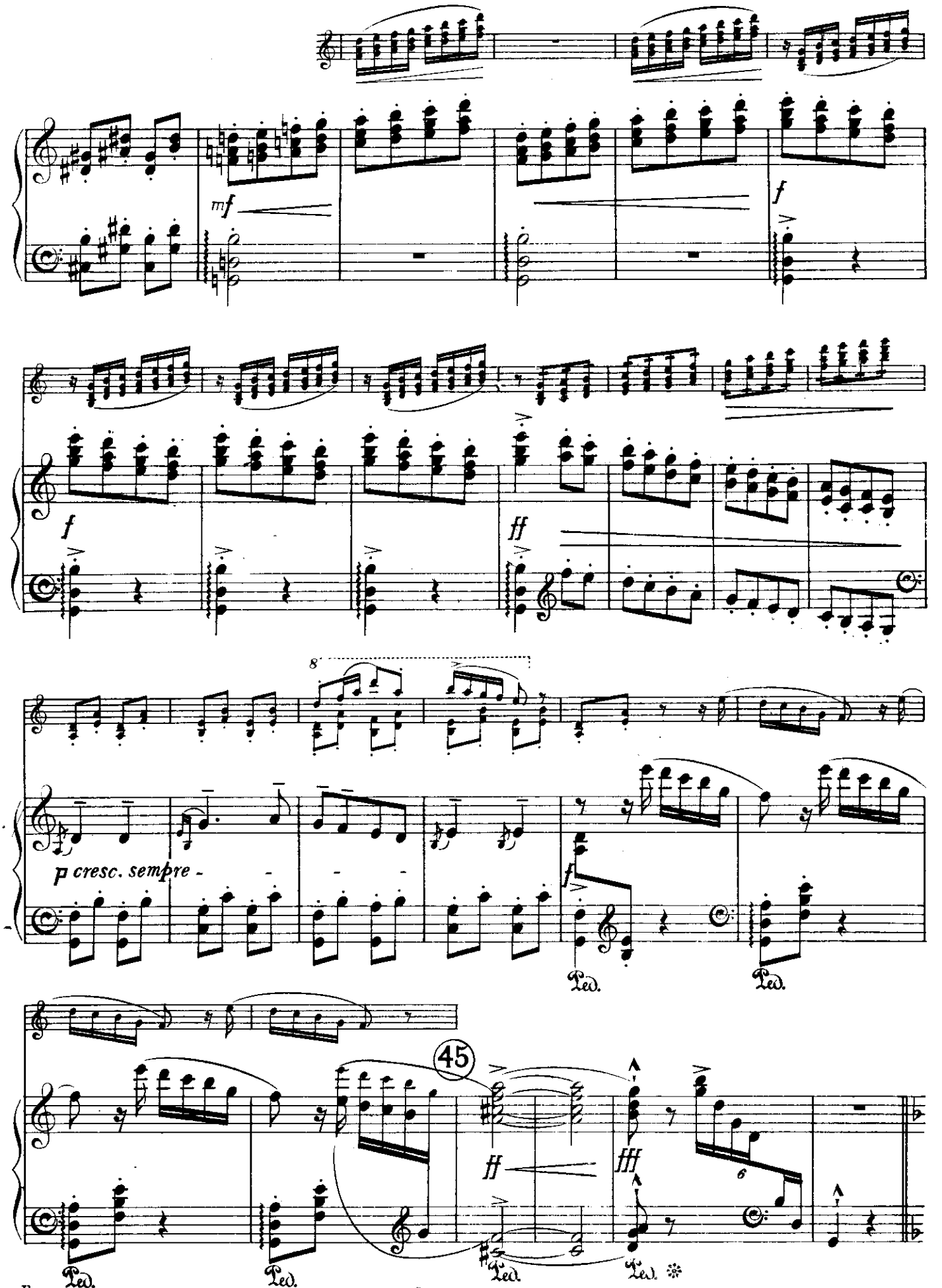

36
poco rit.
a tempo, ma libero
rit. a piacere
f
p leggiero
f
38
(LES RAISINS)
37
Vivo. (♩.=56)
f
f
p
marc.
f
p
f
p
f
p
f
p

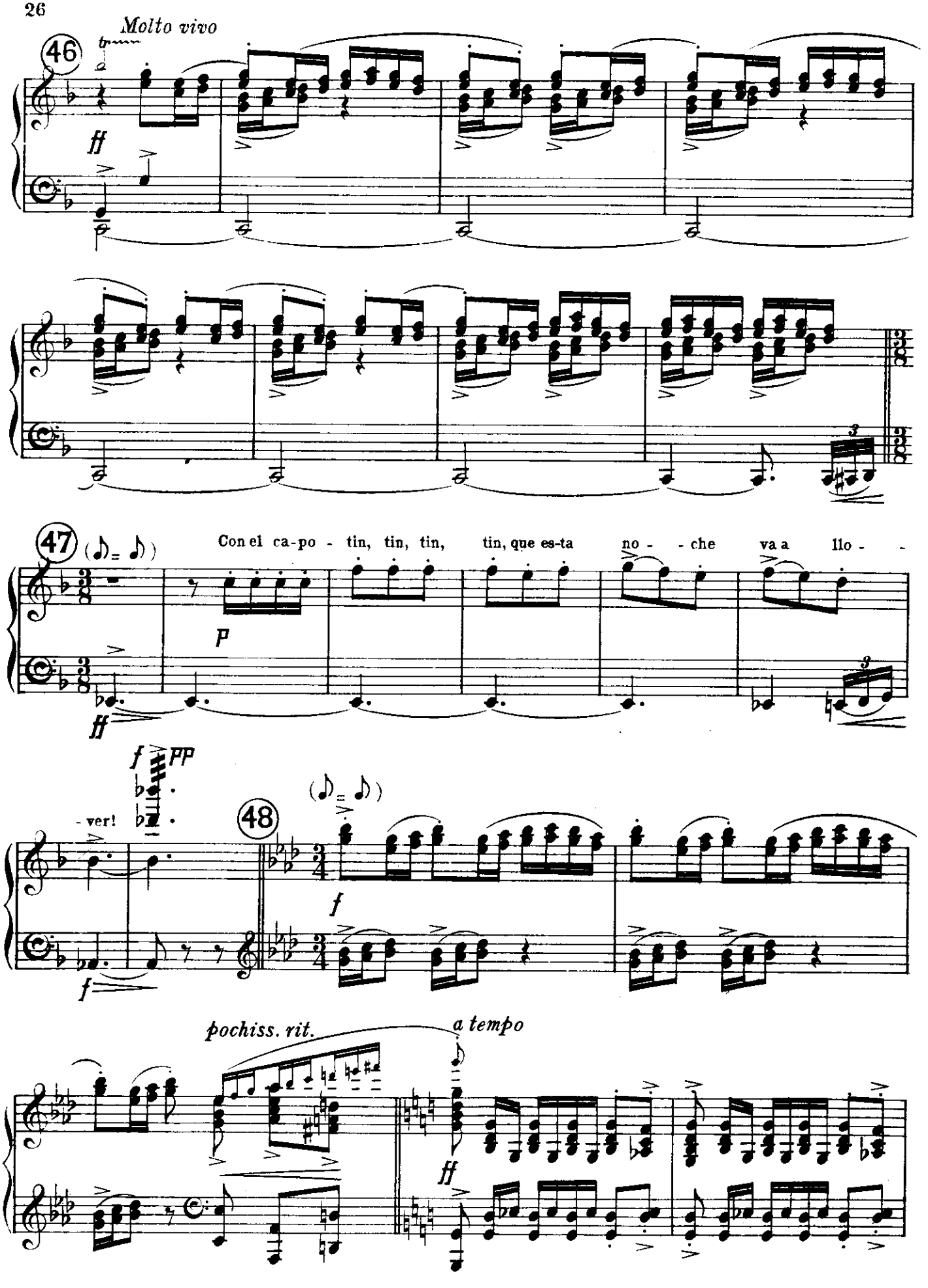


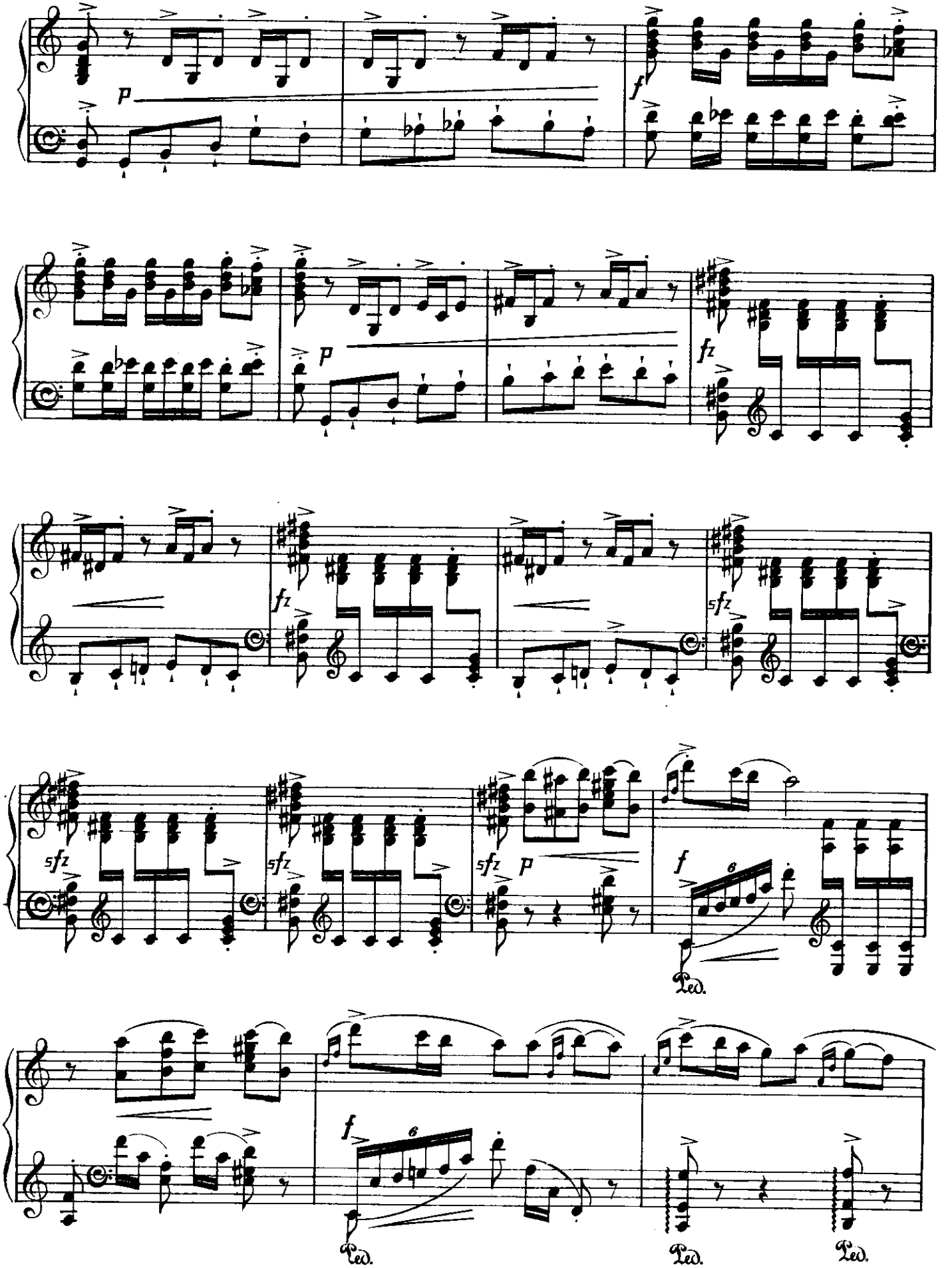

p
f
f
f
p
f
f
p
f
p
f

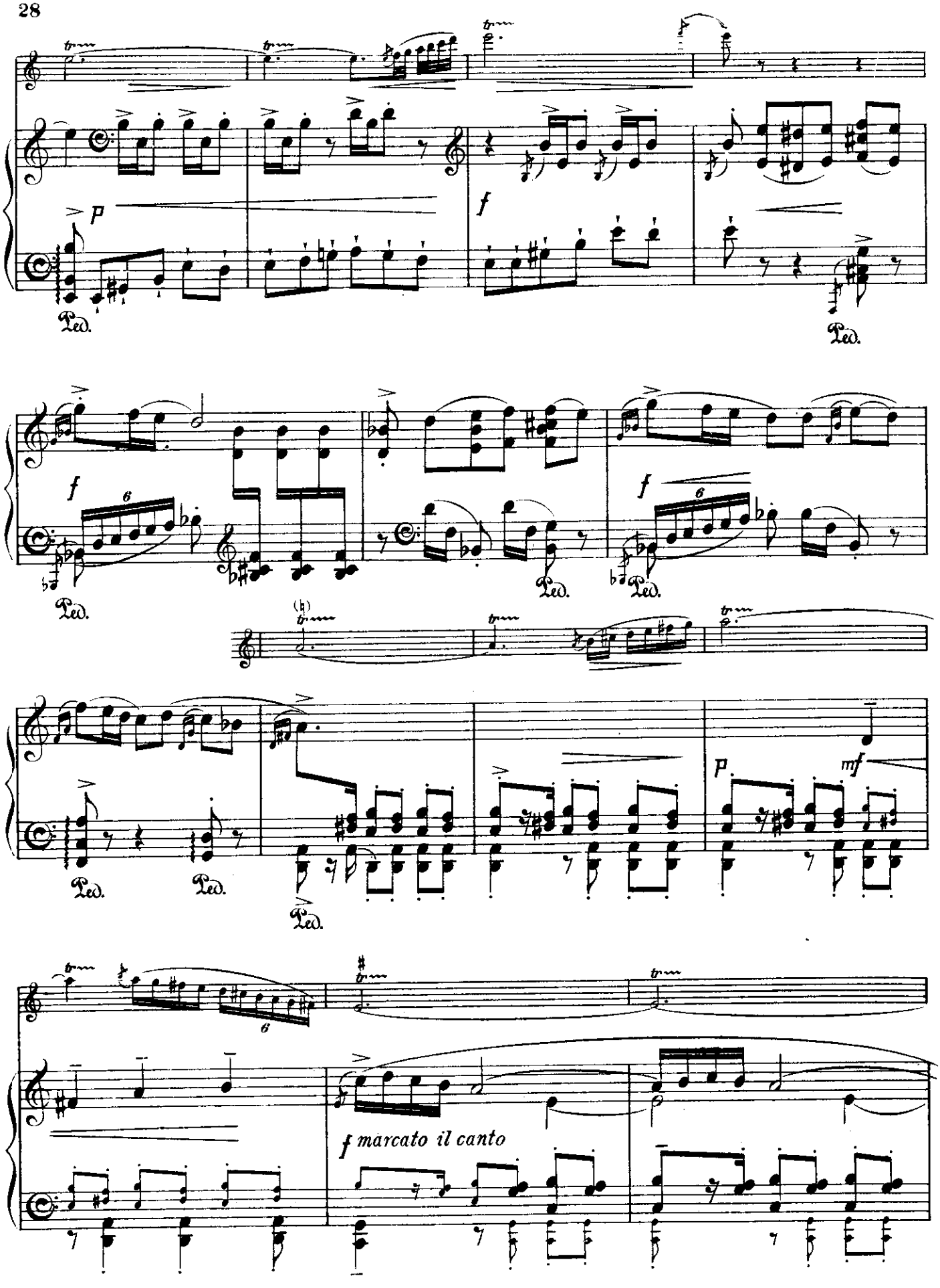

sfz
p cresc.
39
gradualmente - sfz -
ff
f
sffz p
40 Poco meno vivo
f pp f pp f pp f pp f
41 Mosso. (♩=112)
pp
42
cresc.

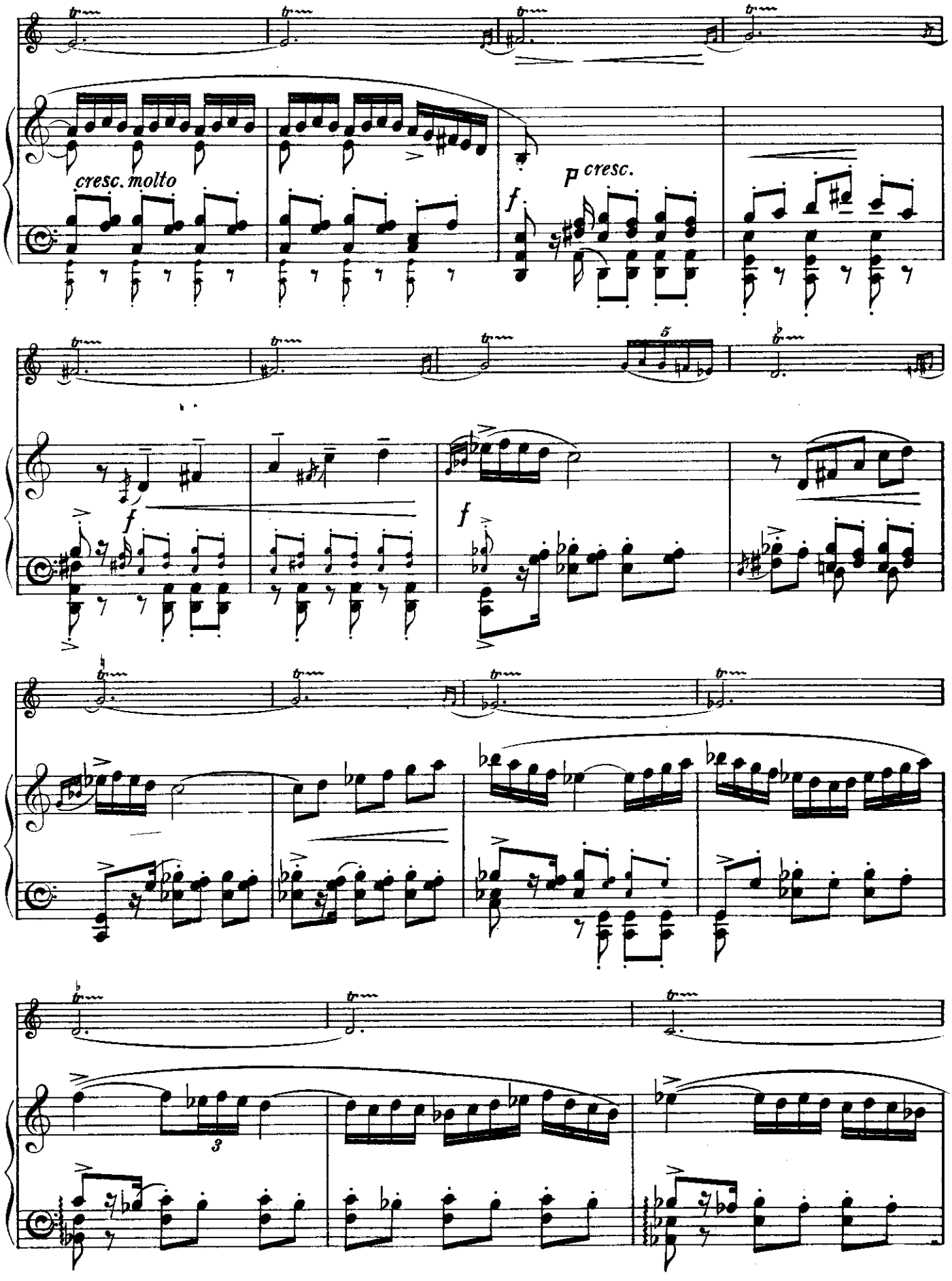

Molto ritmico
43
ff
f
f
Ped.
44
p
mf
p

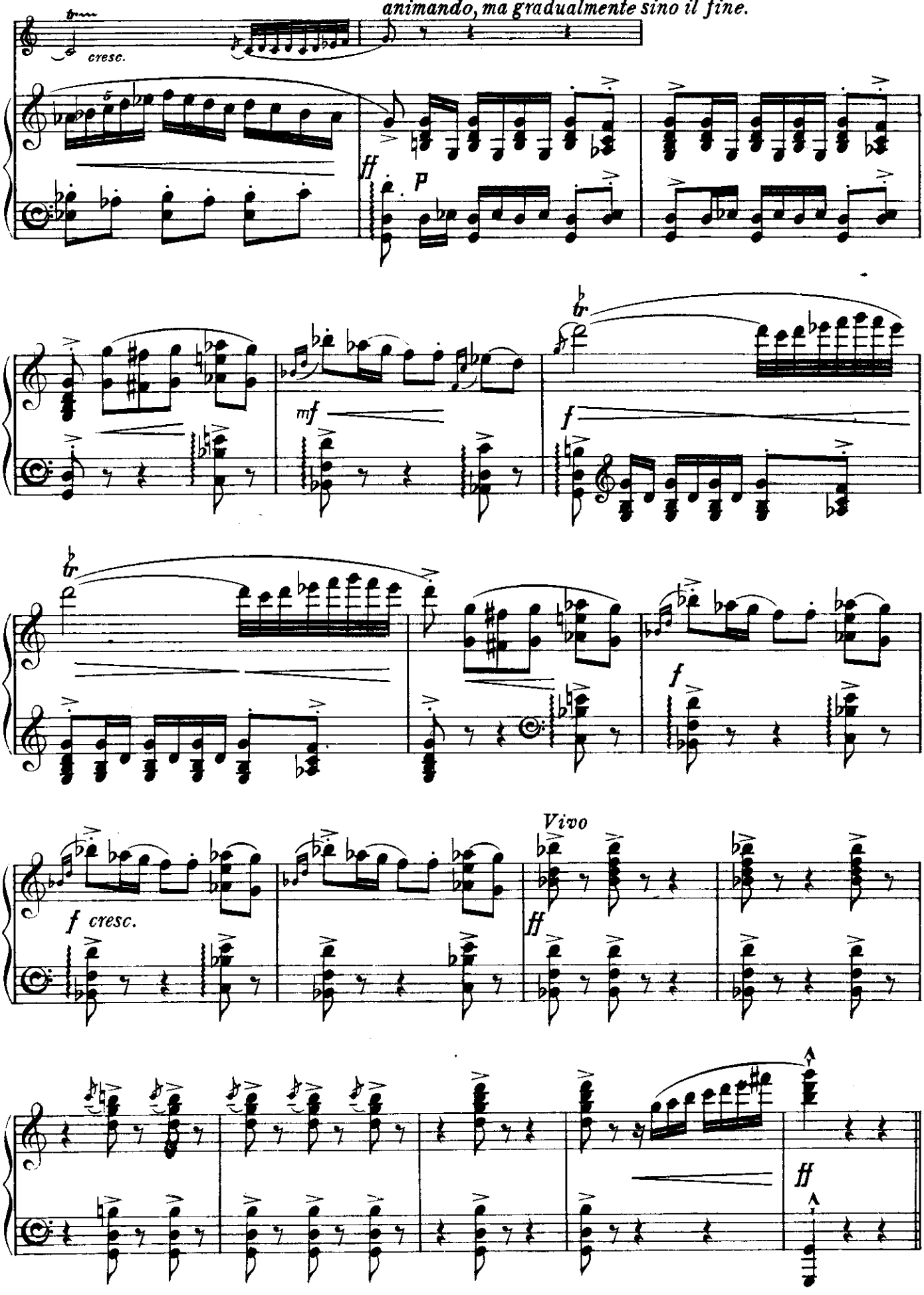

mf
f
f
ff
8
p cresc. sempre
f
Ped.
Ped.
45
ff
fff
6
Ped.
Ped.
Ped.
Ped.


Molto vivo
46
ff
47
Con el ca-po - tin, tin, tin, tin, que es-ta no - - che va a llo -
P
ff
f
PP
- ver!
48
f
pochiss. rit.
a tempo
ff


p
f
fz
sfz
Ped.

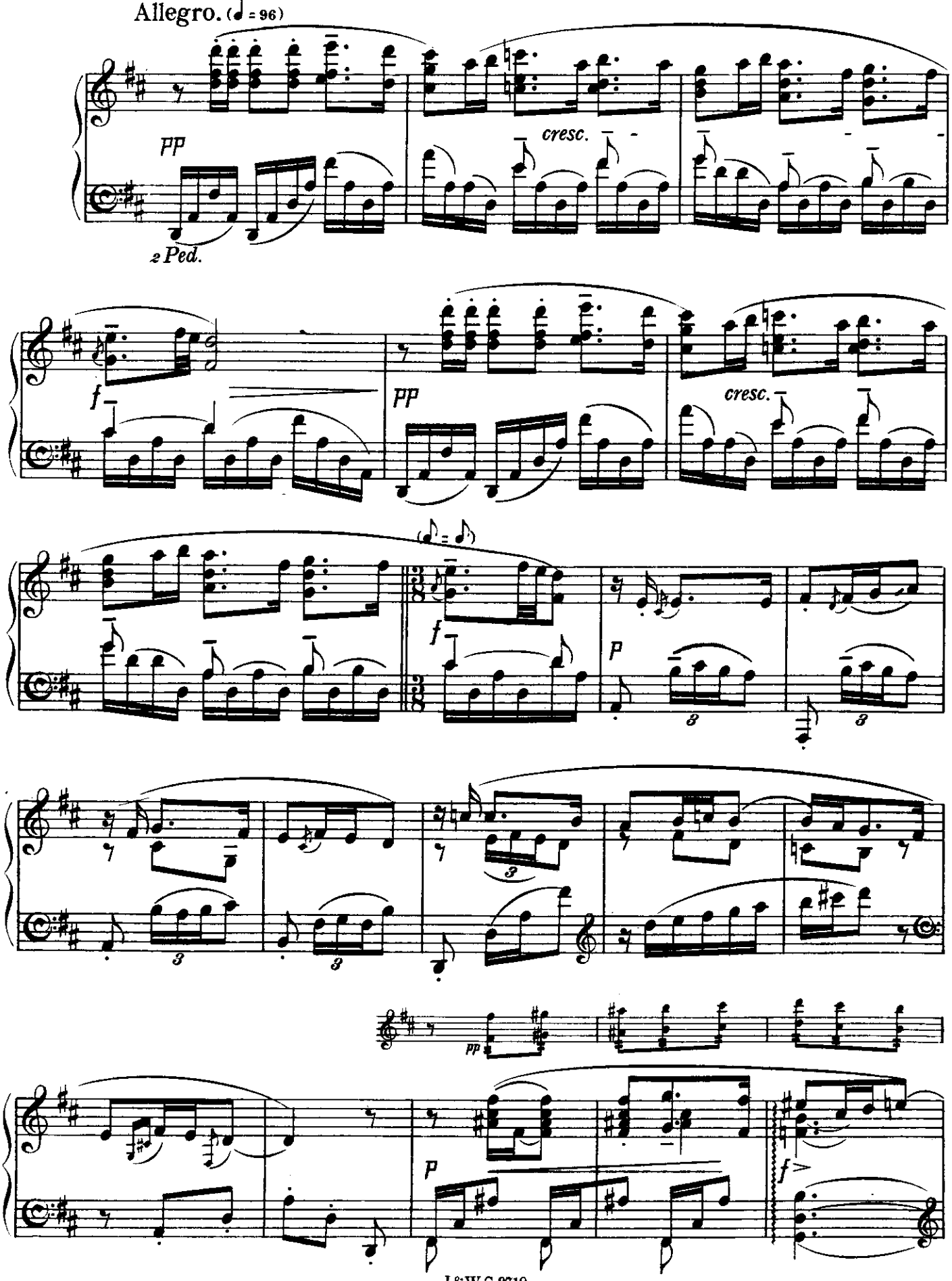

p
f
Ped.
f
6
Ped.
f
6
Ped.
Ped.
Ped.
Ped.
Ped.
p
mf
6
f marcato il canto

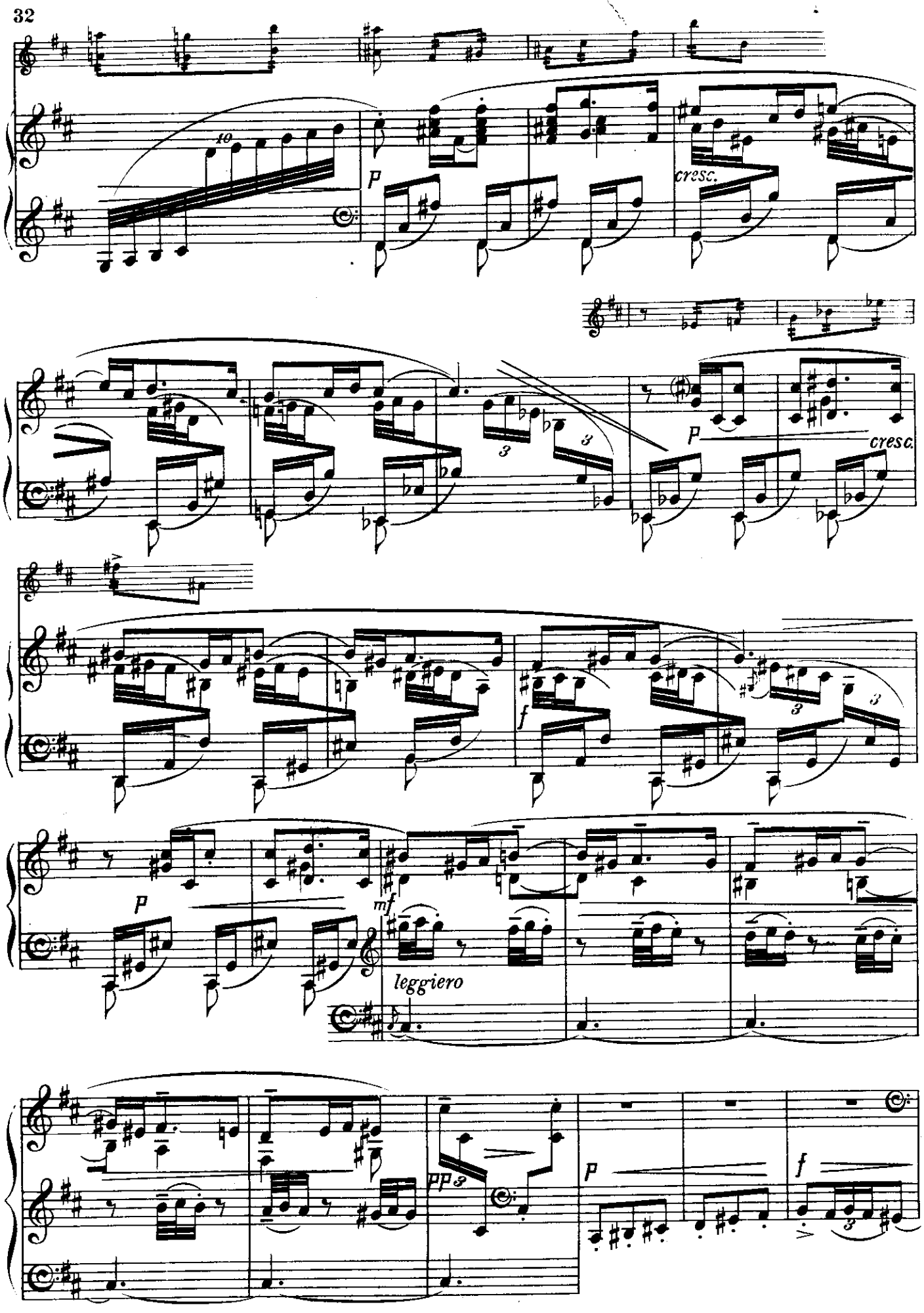

cresc. molto
f
p cresc.
f
f
5
3

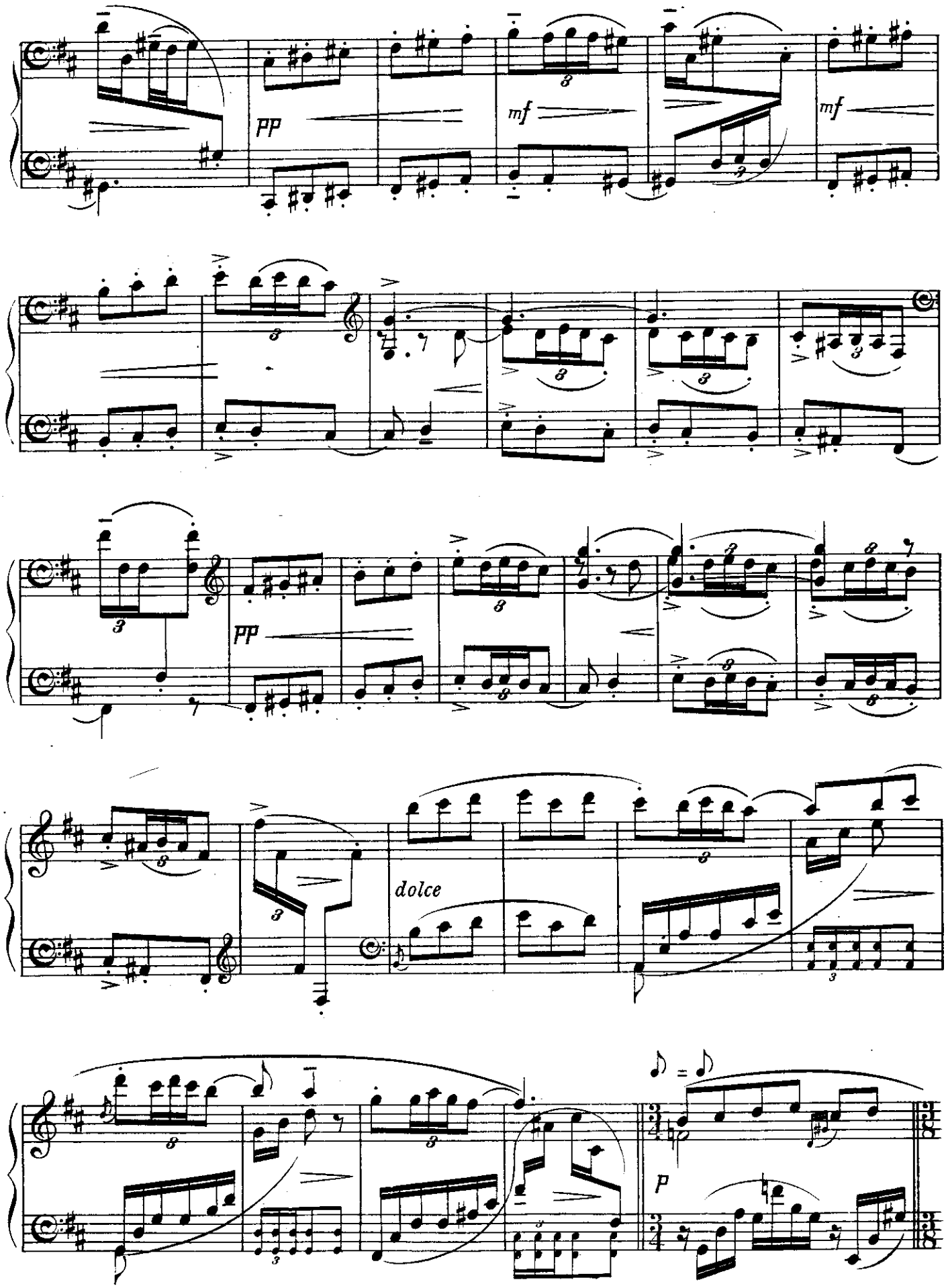

animando, ma gradualmente sino il fine.
cresc.
ff
p
mf
f
f
f cresc.
Vivo
ff
ff

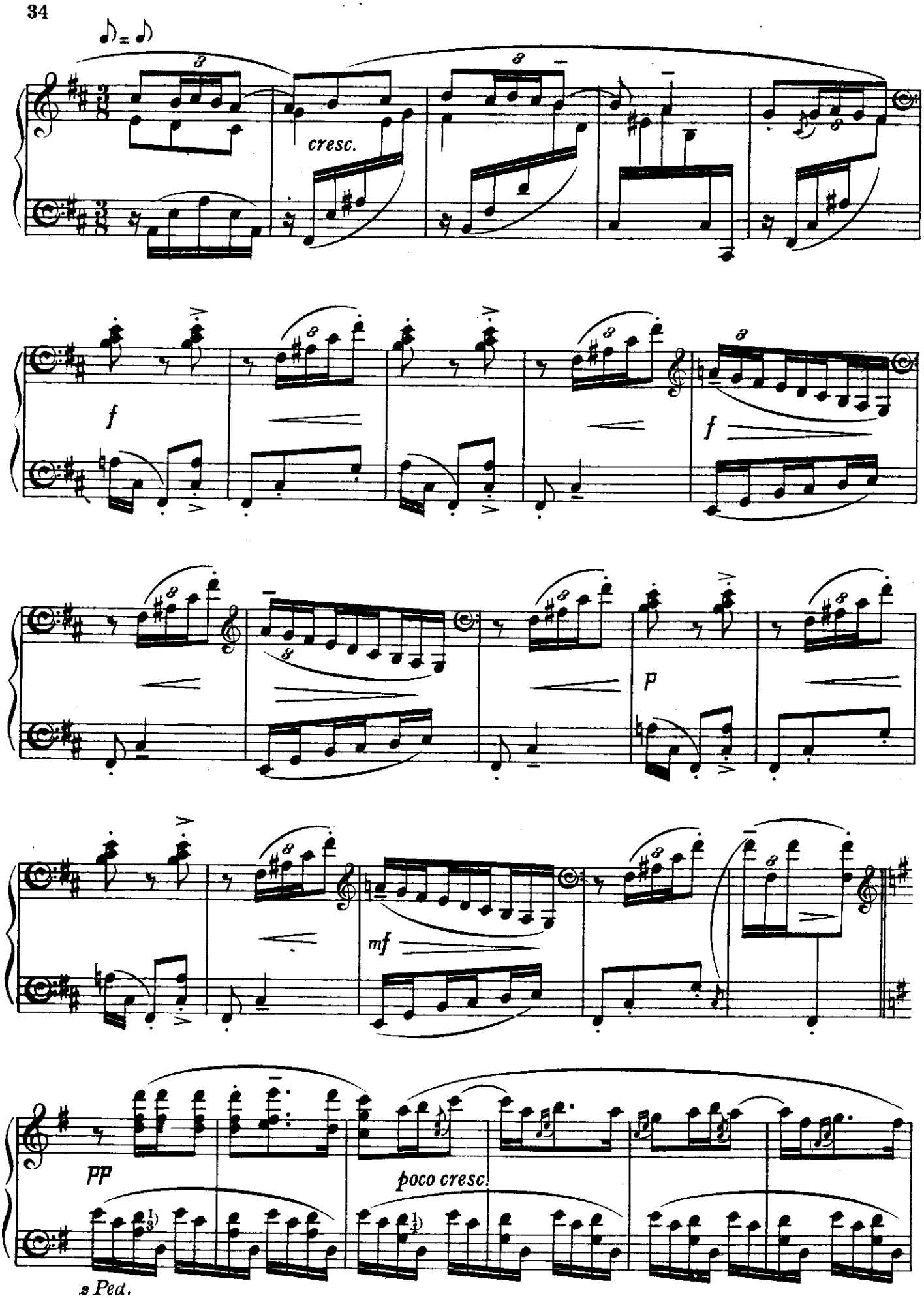
DEUXIÈME PARTIE.

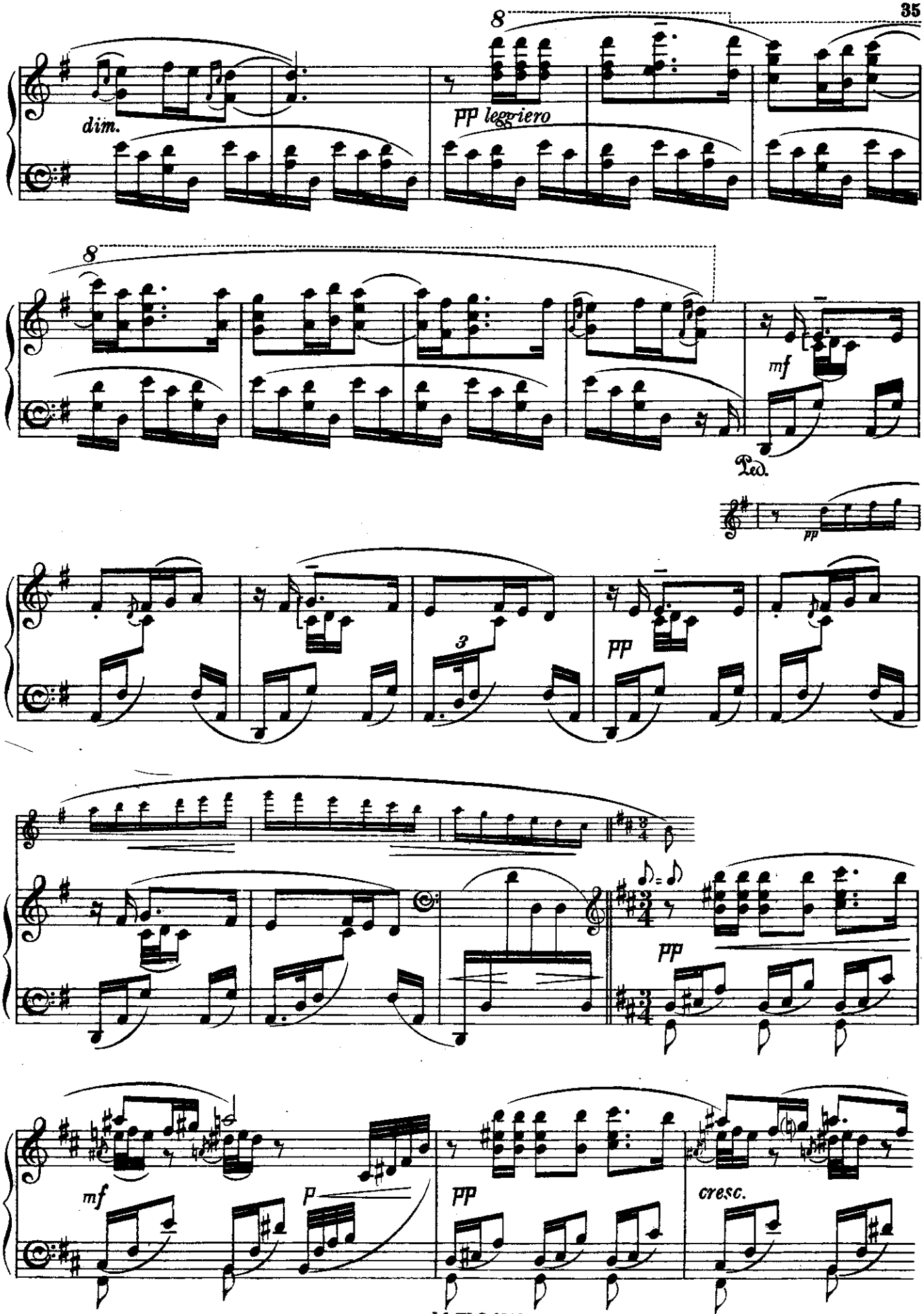
LA NUIT

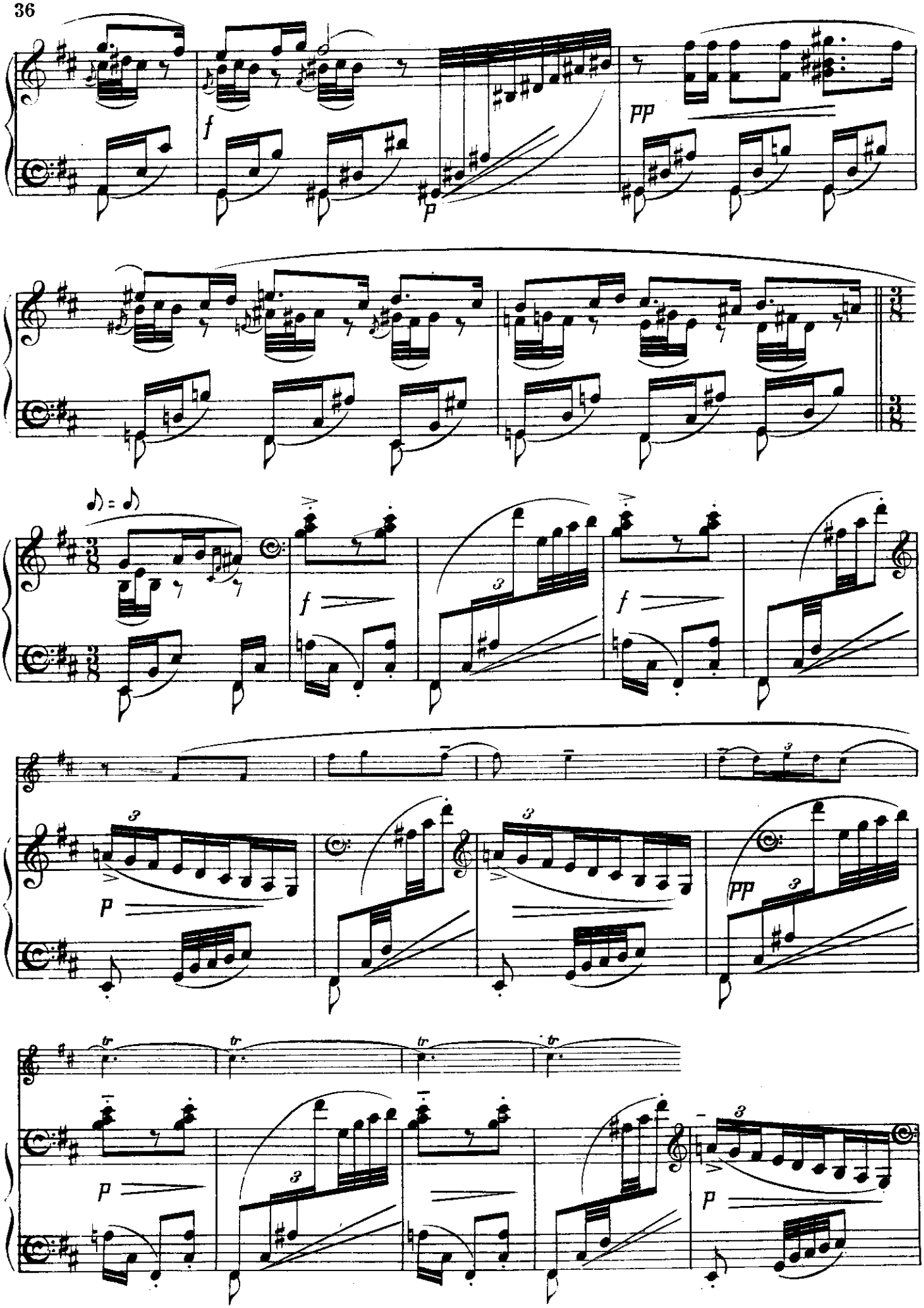


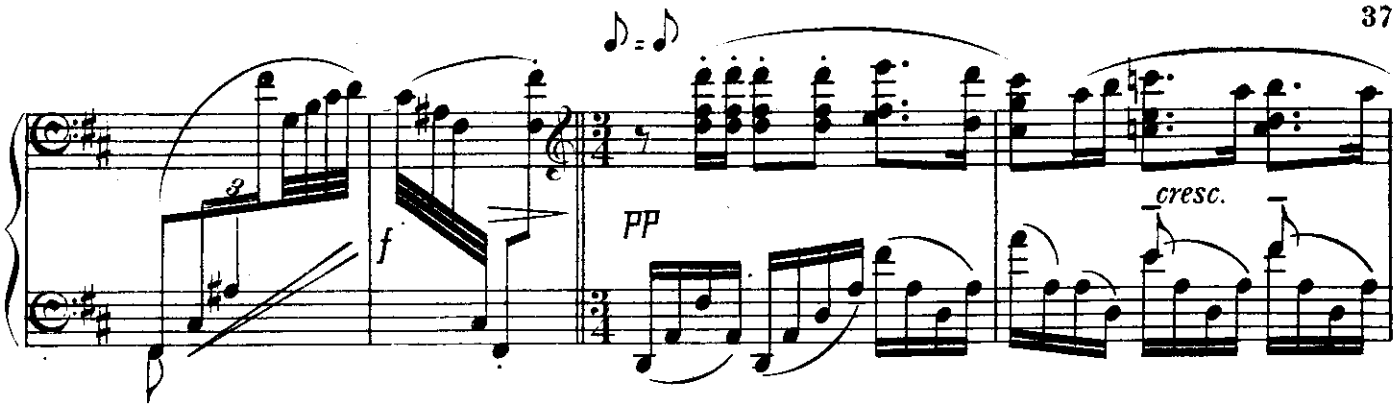

10
p
cresc.
3
3
p
cresc.
f
3
3
p
mf
leggiero
pp
3
p
f
3

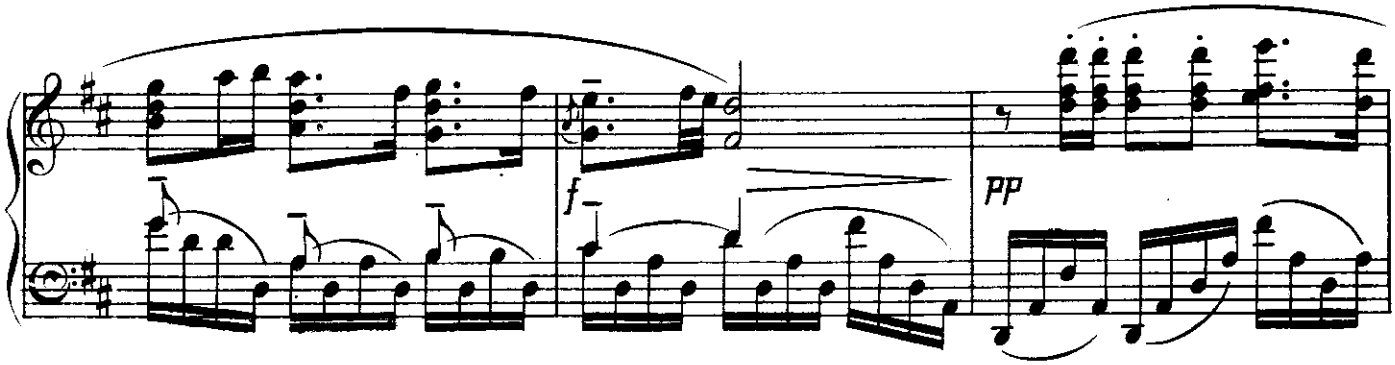

pp
mf
mf
pp
dolce
p

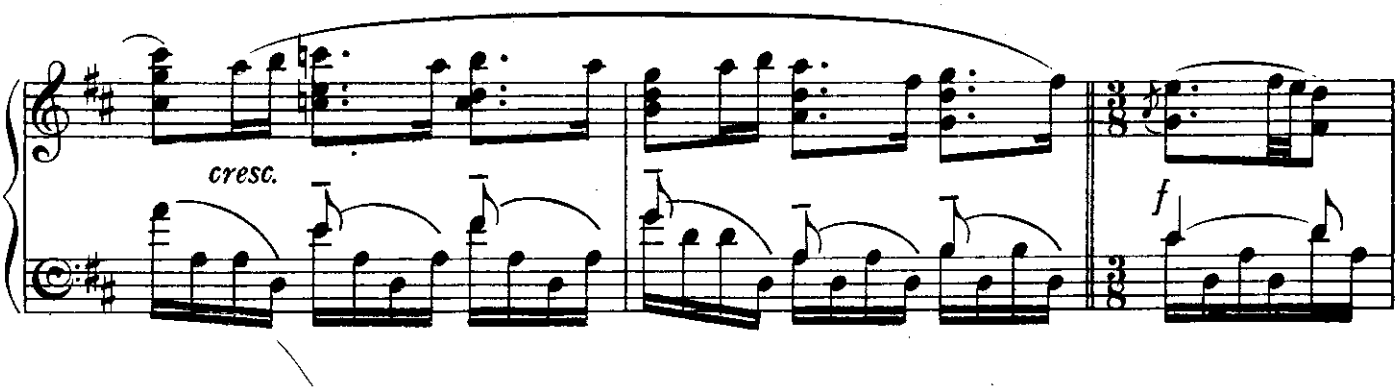

cresc.
f
f
p
mf
pp
poco cresc.
2 Ped.

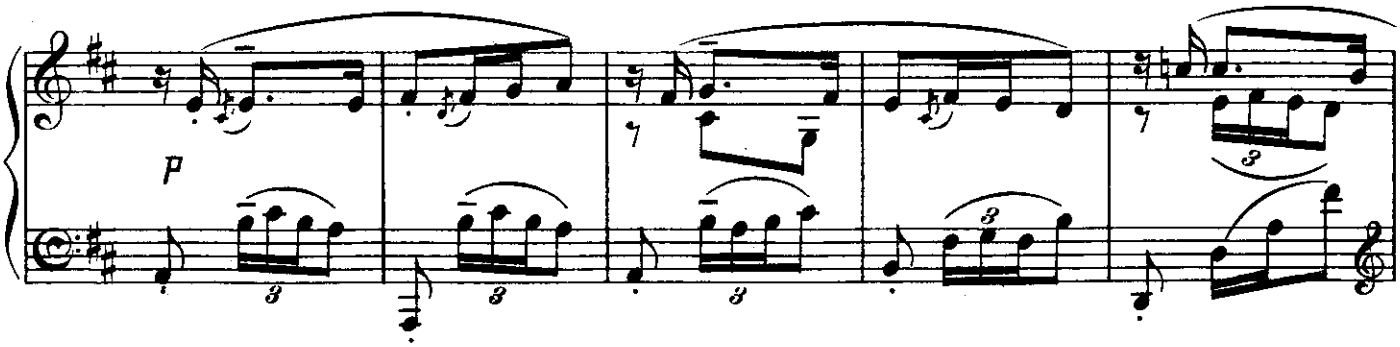

8
dim.
pp leggiero
8
mf
Ped.
pp
3
pp
pp
mf
p
pp
cresc.


f
p
pp
f
f
p
pp
p
p
tr
tr
tr
tr
p
p

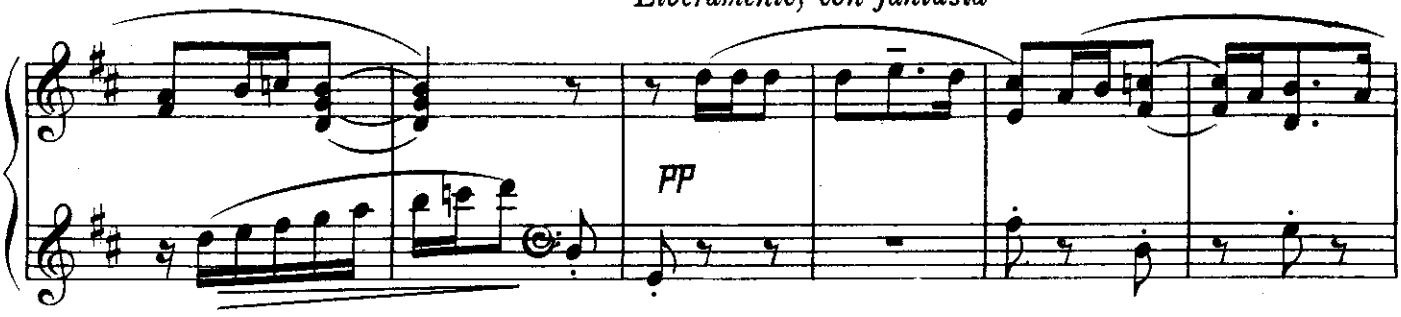


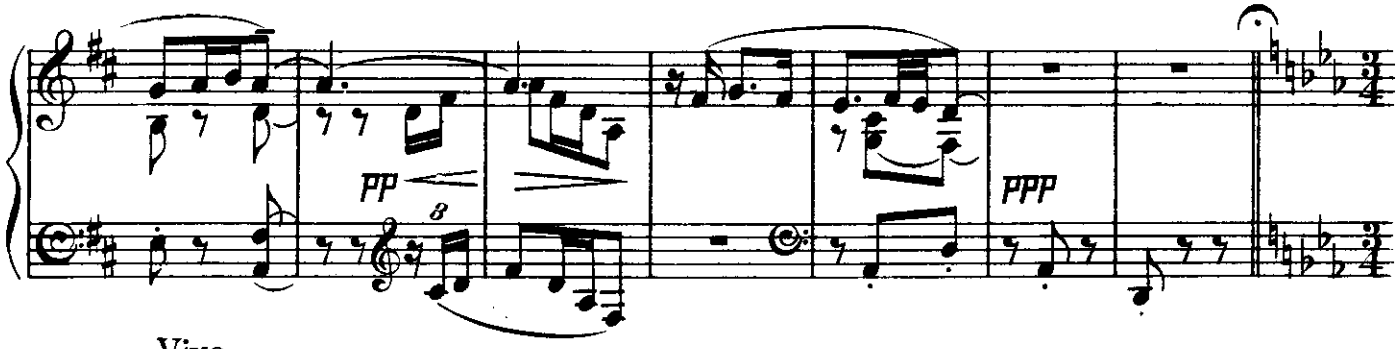




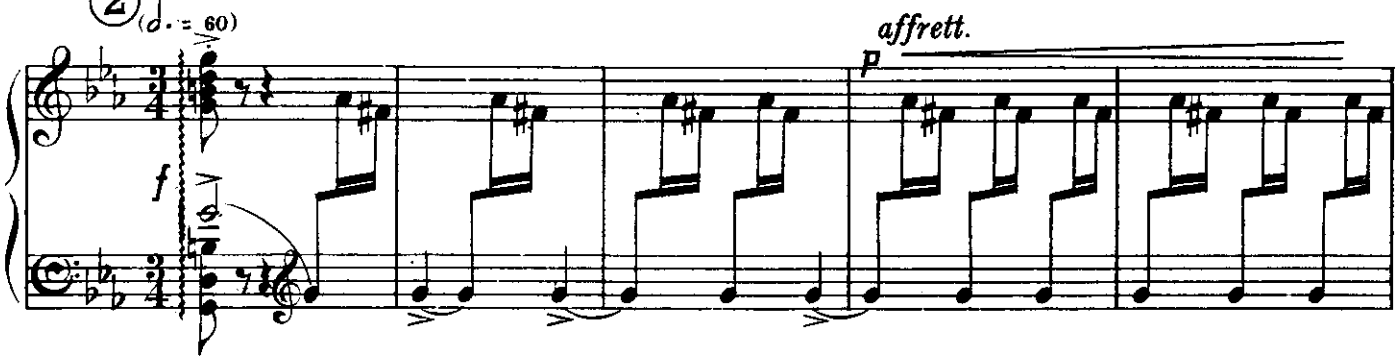


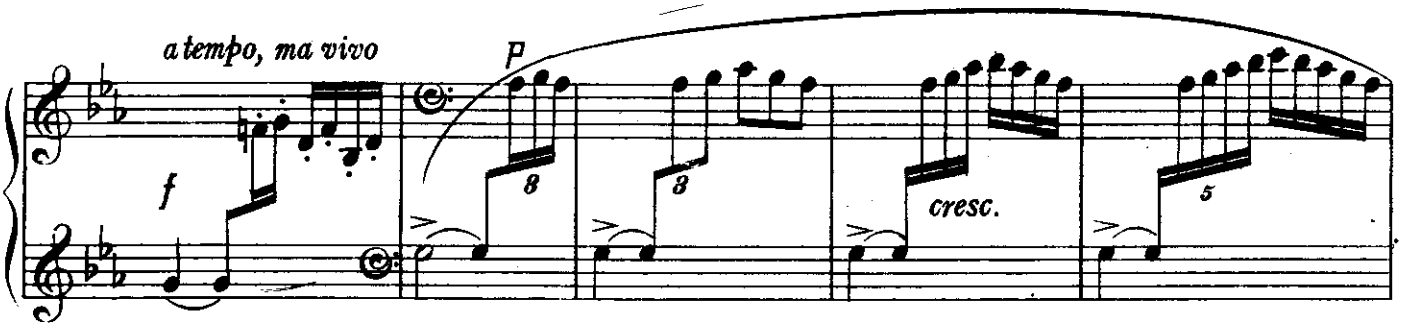
Liberamente, con fantasia

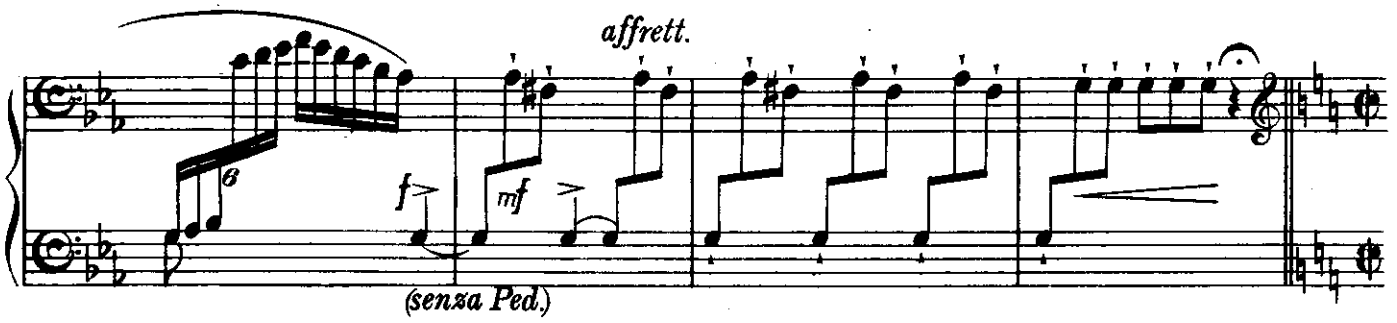




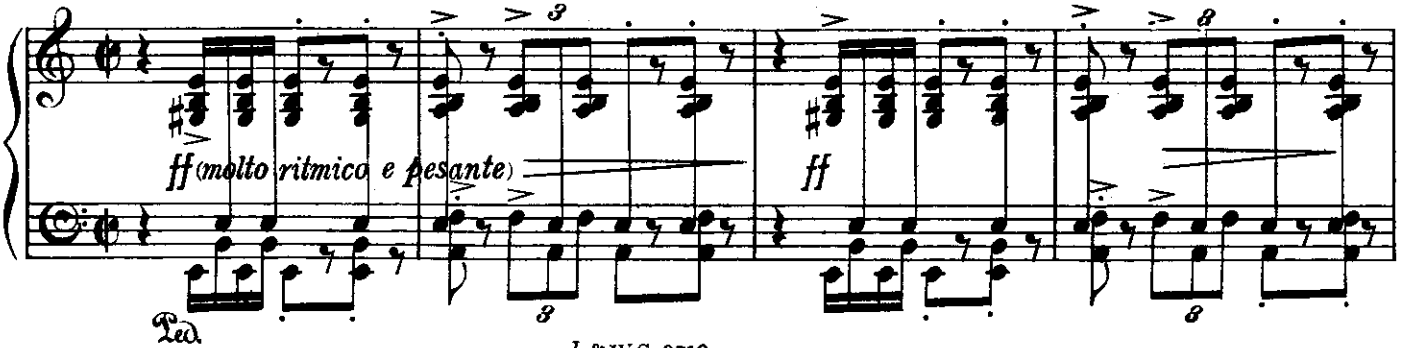
② Vivo.
(♩. = 60)

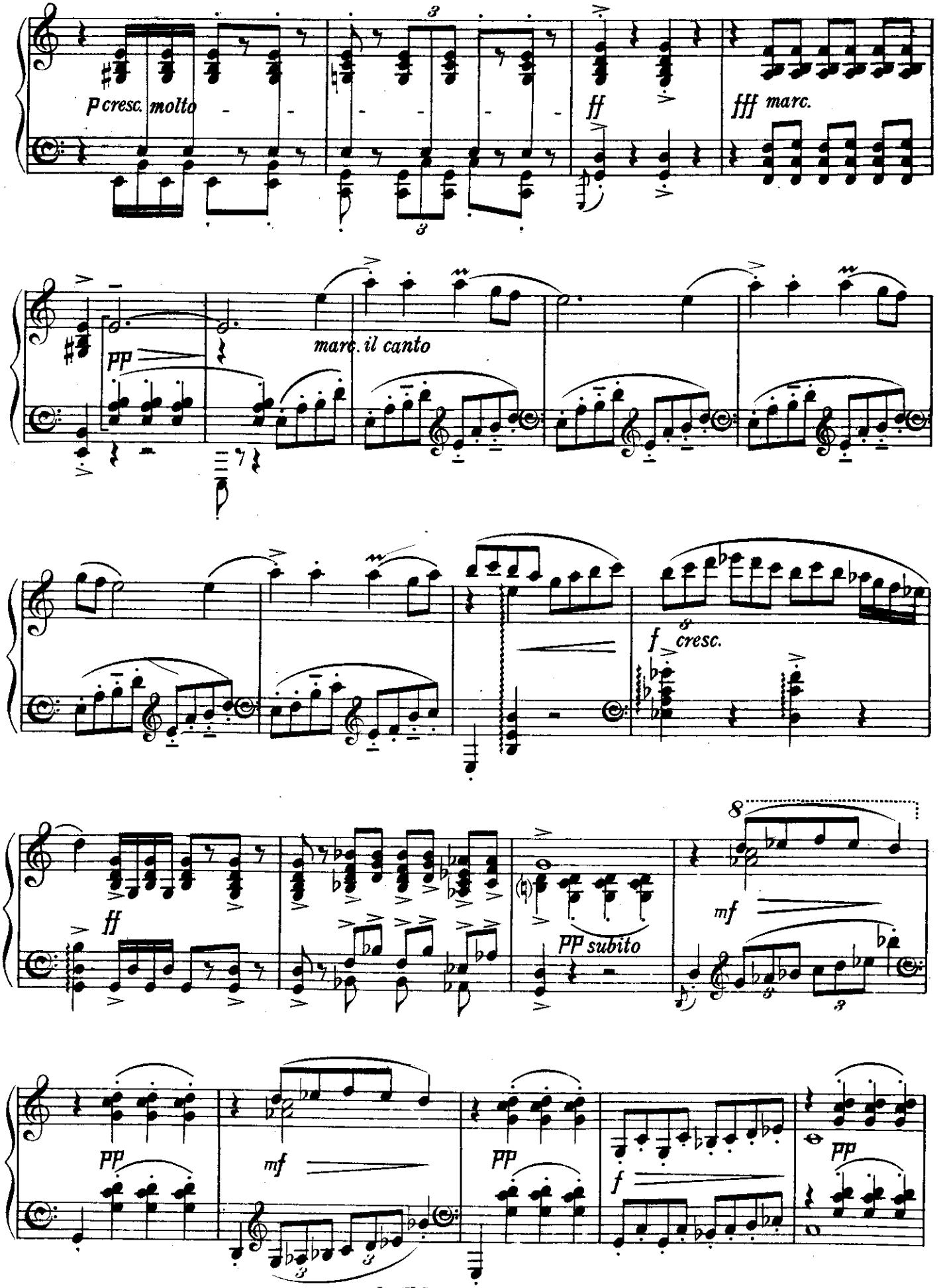


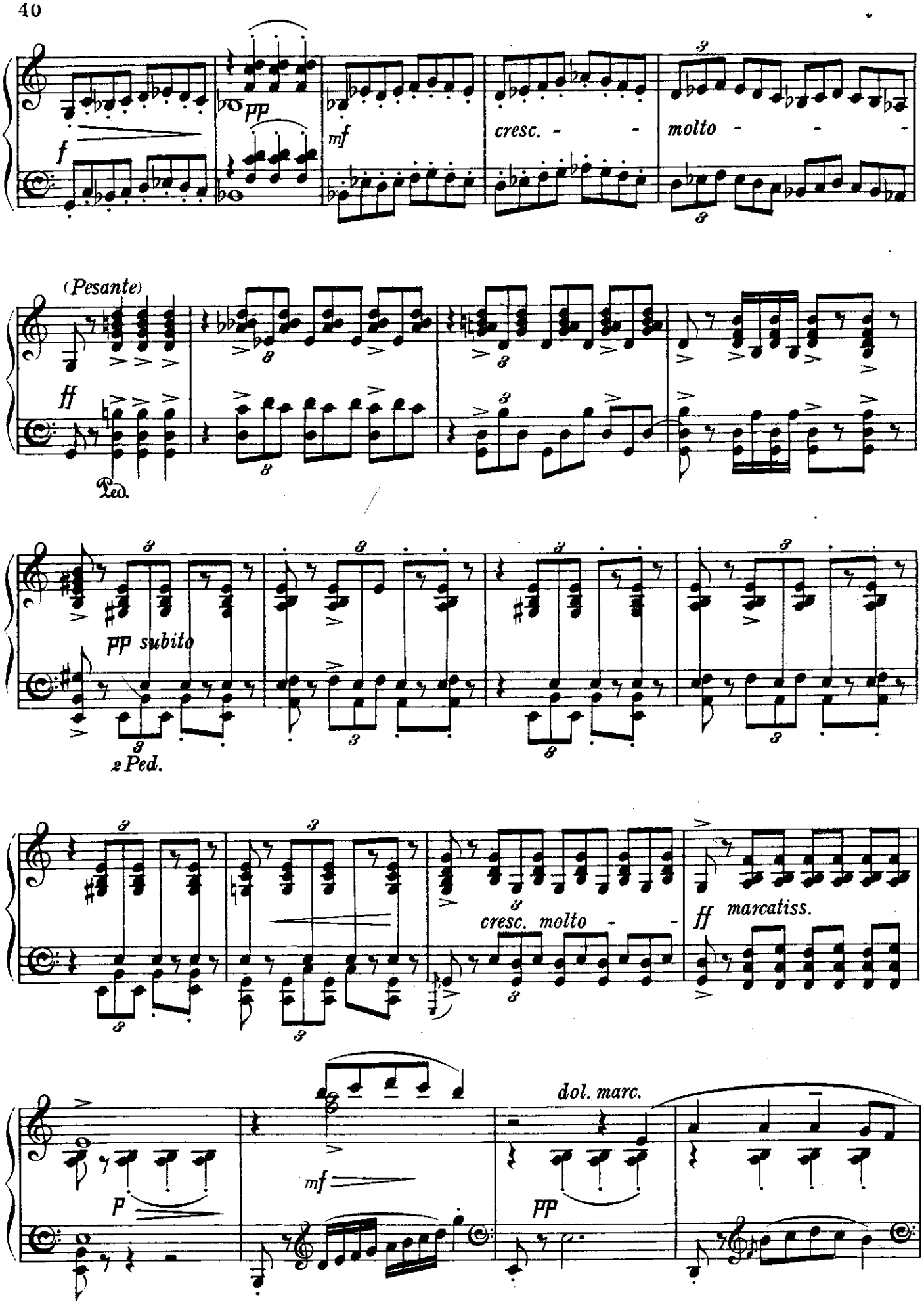


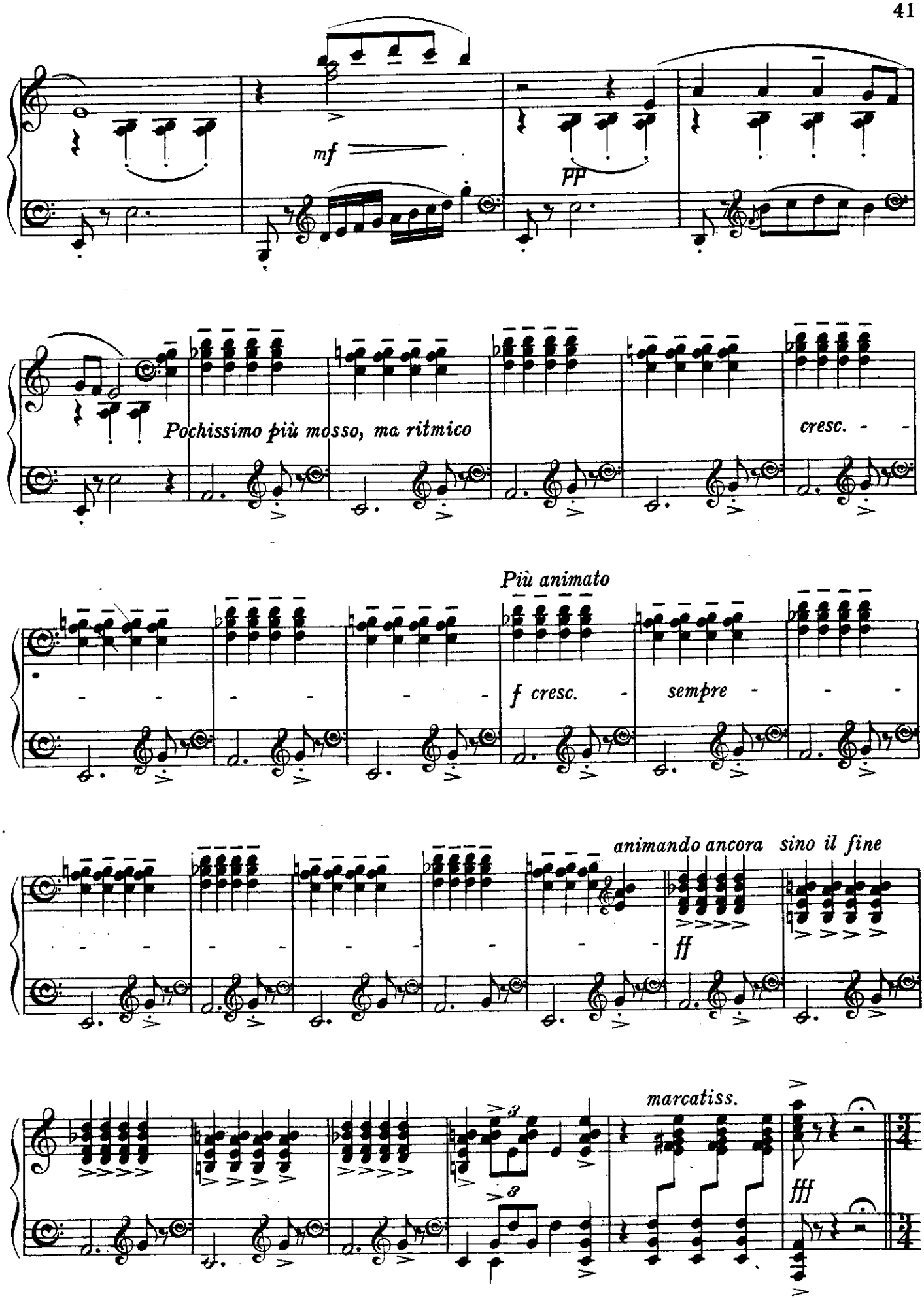


③ DANSE DU MEUNIER.
Moderato assai. (♩ = 60)

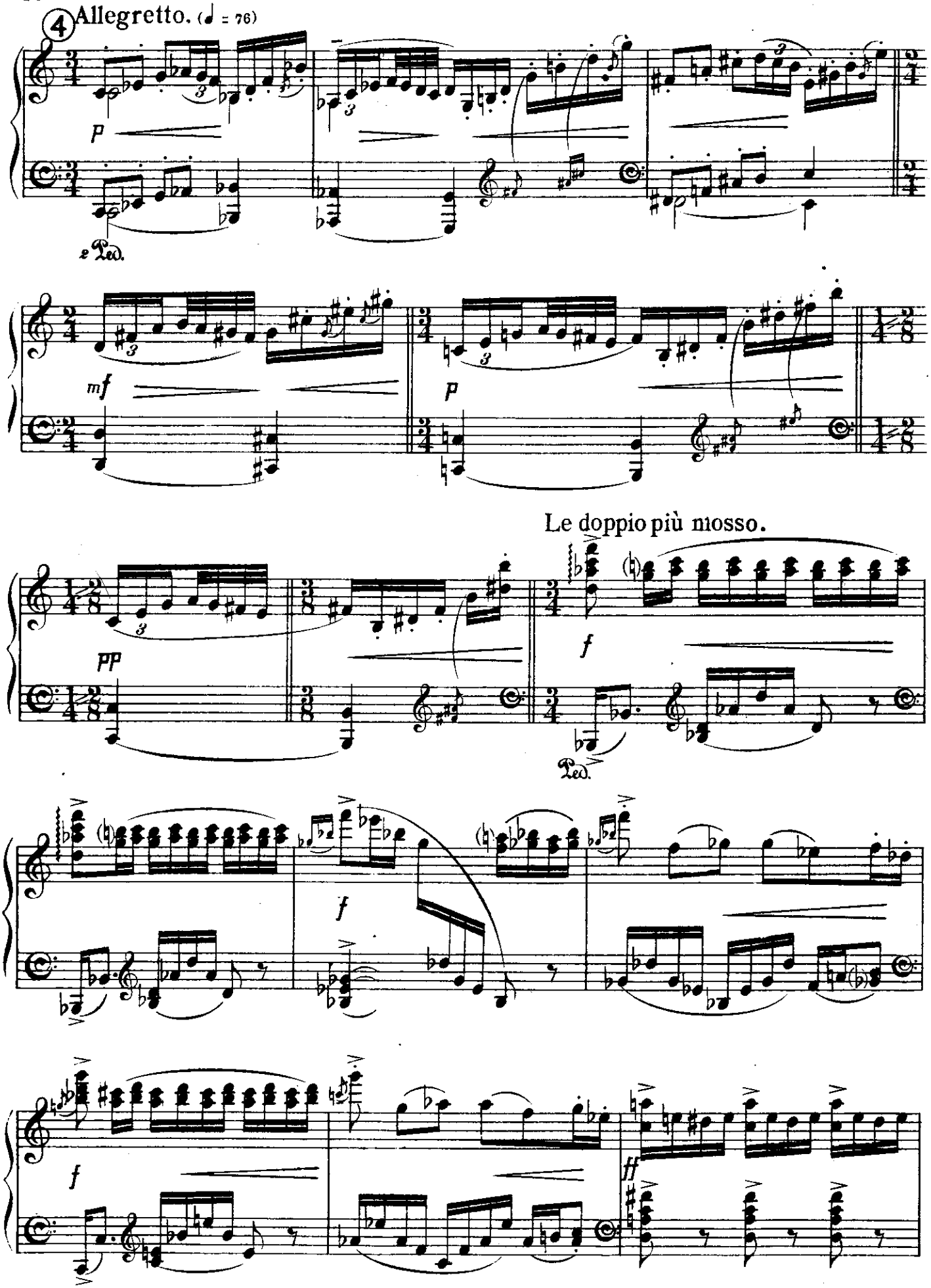


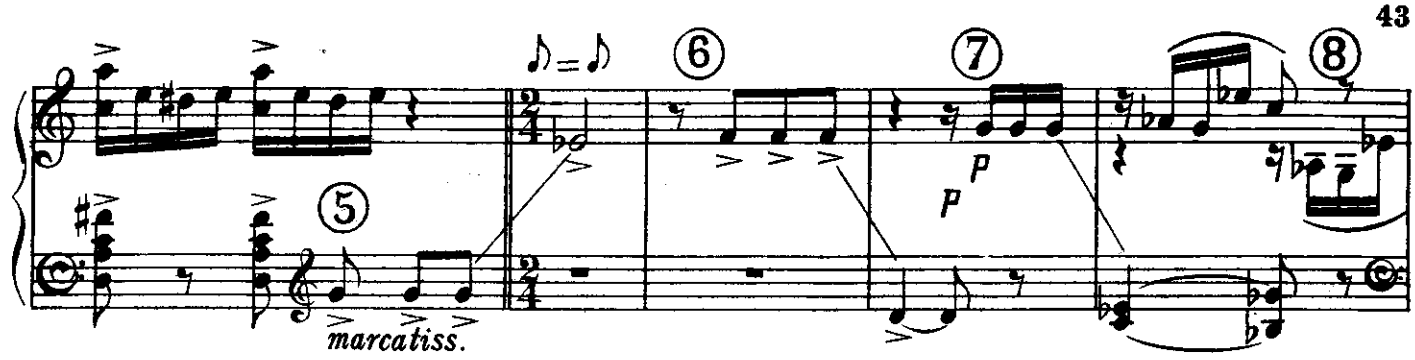

P cresc. molto
ff
fff marc.
pp
marc. il canto
f cresc.
ff
pp subito
mf
pp
mf
pp
f
pp

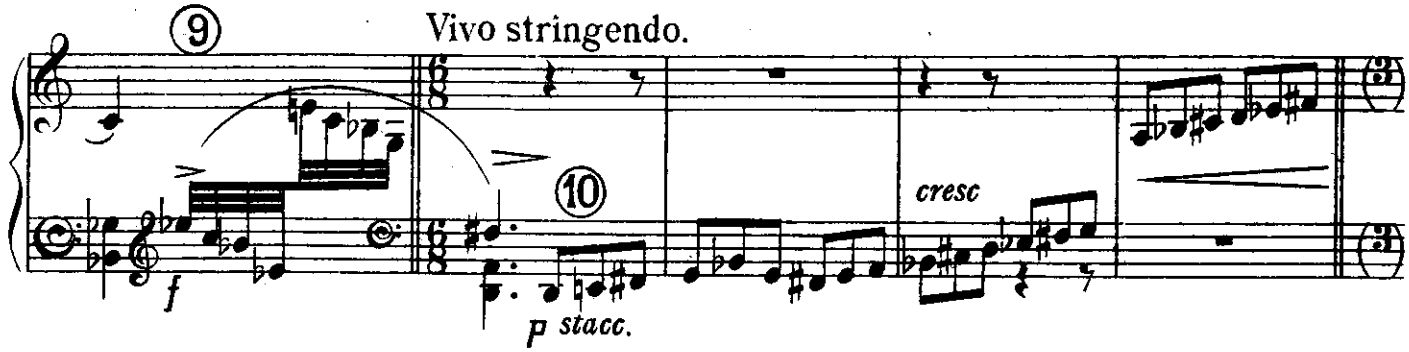

f
pp
mf
cresc. - - -
molto - - -
(Pesante)
ff
Ped.
pp subito
2 Ped.
cresc. molto - -
ff marcatiss.
dol. marc.
mf
p
pp

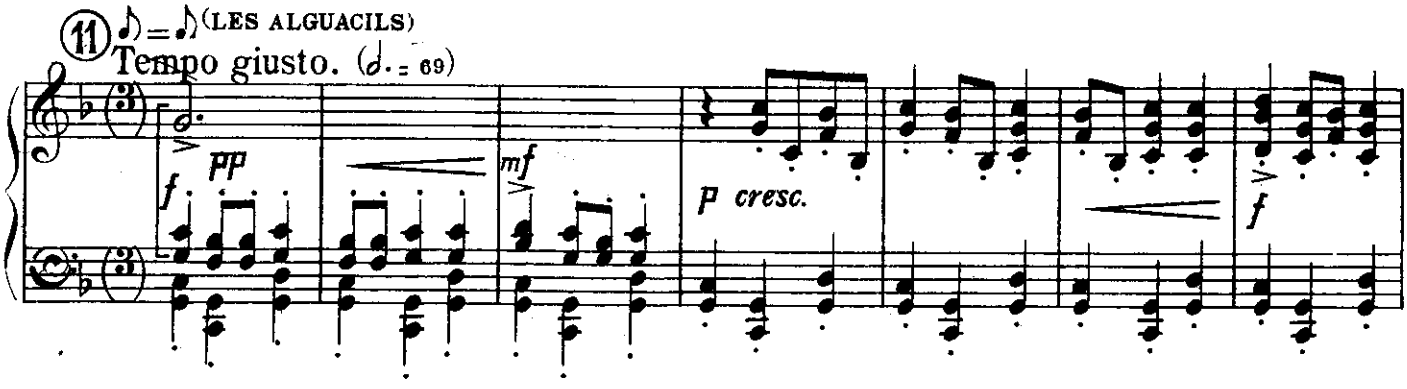

mf
pp
Pochissimo più mosso, ma ritmico
cresc.
Più animato
f cresc.
sempre
animando ancora sino il fine
ff
marcatiss.
fff

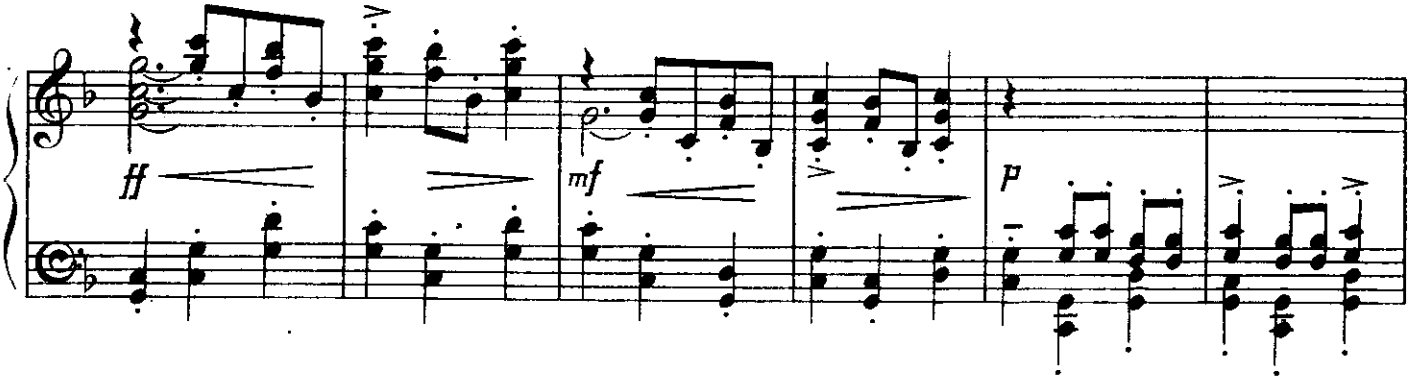
4 Allegretto. (♩ = 76)

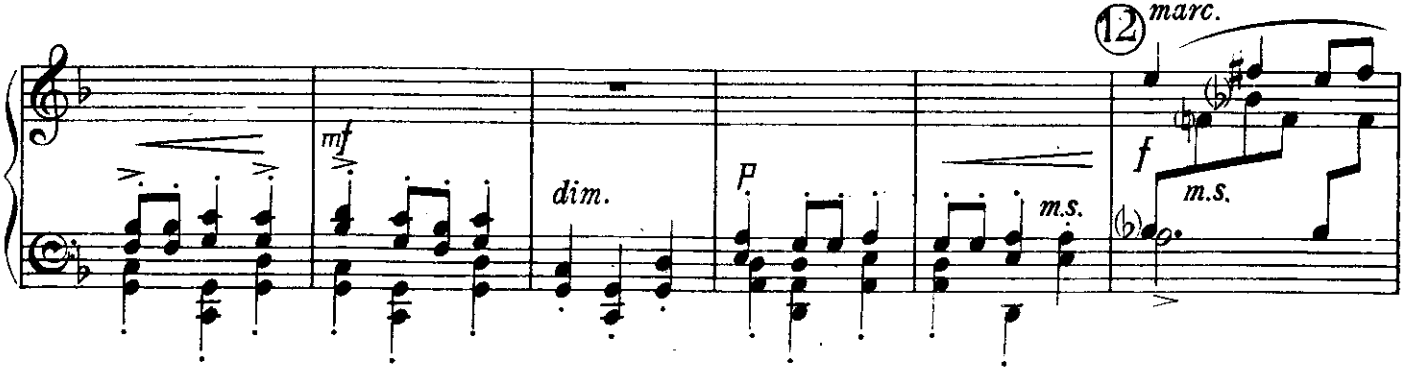


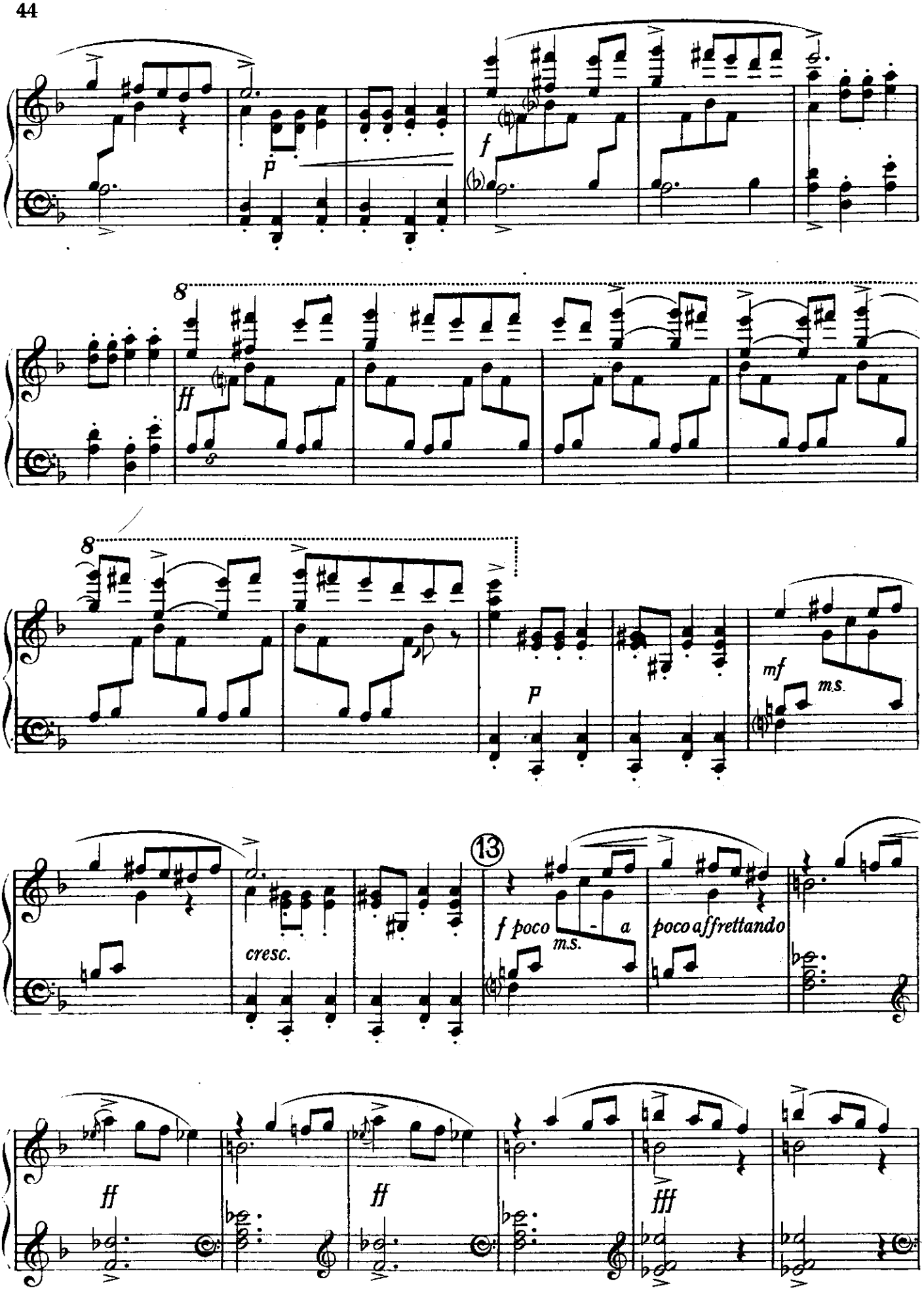

⑤
marcatiss.
⑥
⑦
p
p
⑧

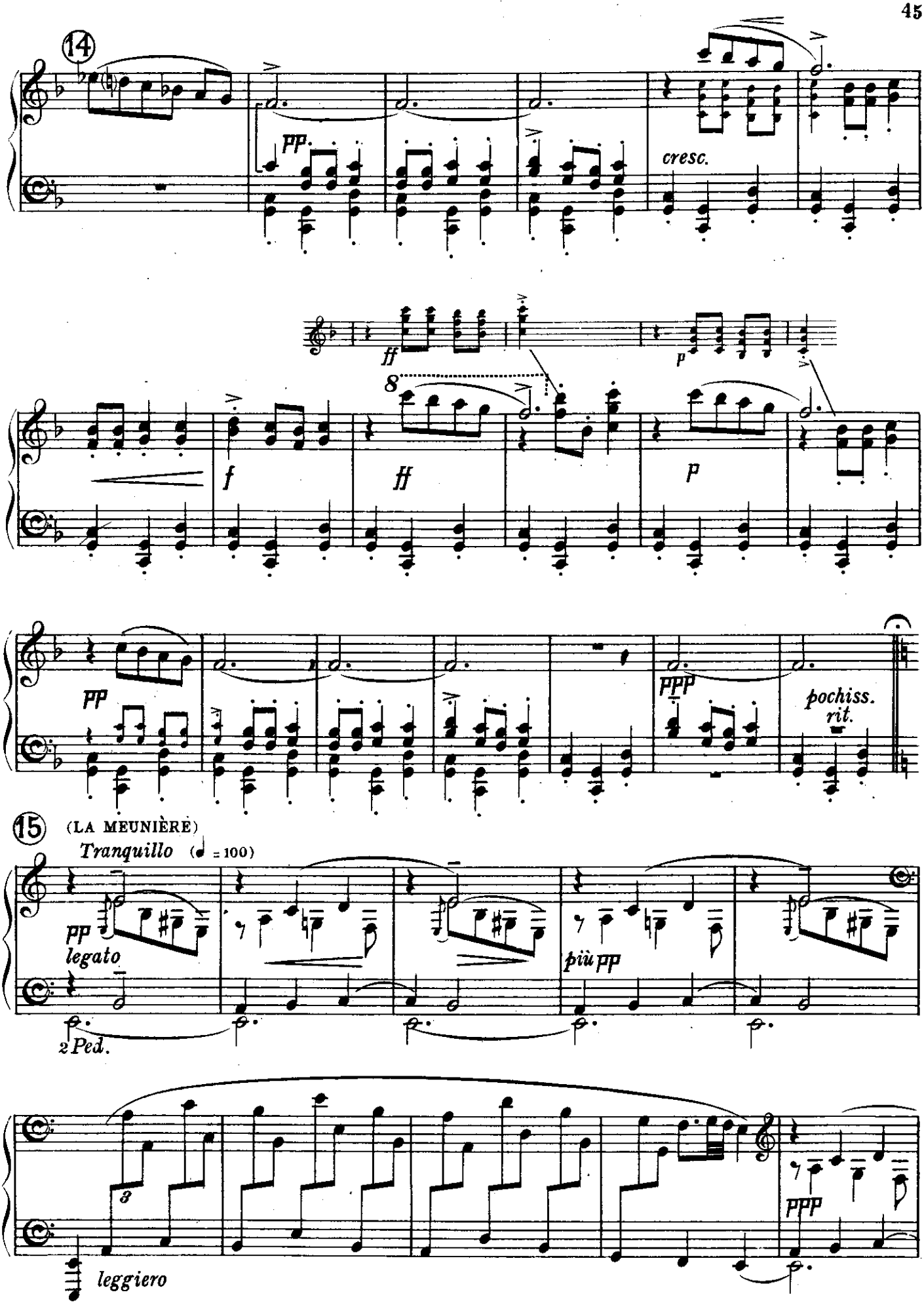

⑨
Vivo stringendo.
f
⑩
p stacc.
cresc

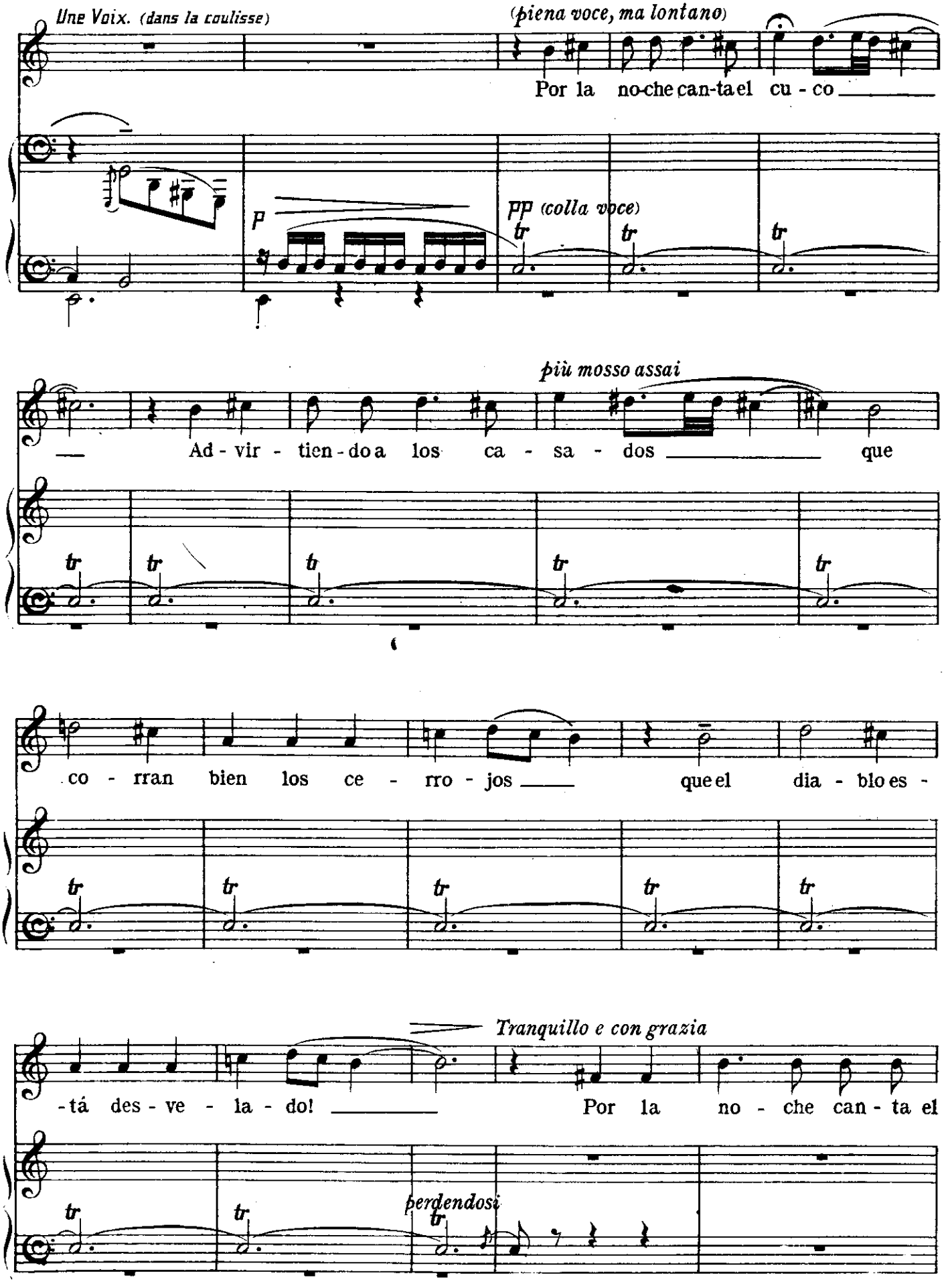

⑪
(LES ALGUACILS)
Tempo giusto. (♩. = 69)
f
pp
mf
p cresc.
f

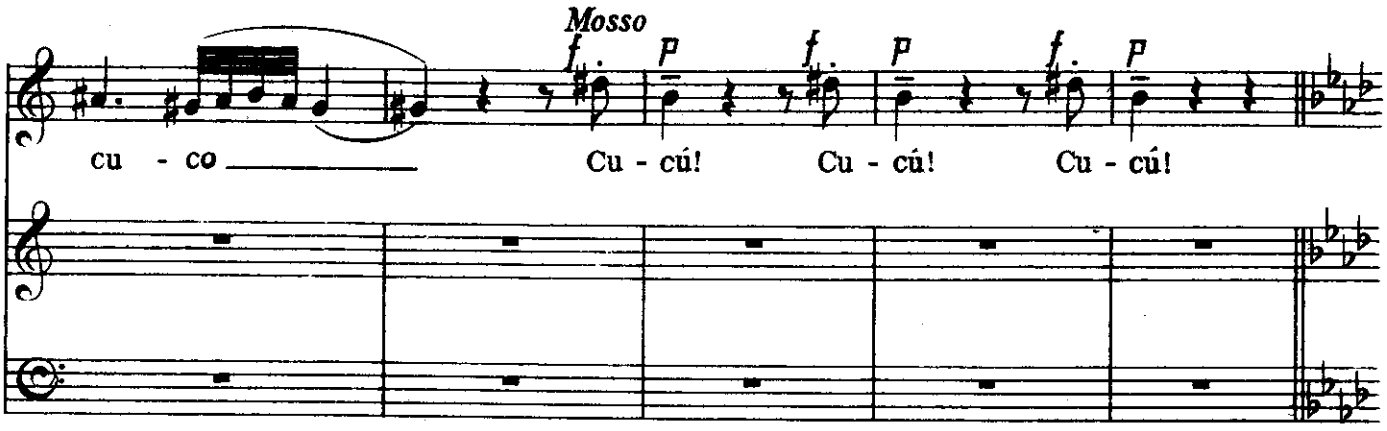

ff
mf
p


⑫
marc.
mf
dim.
p
m.s.
f
m.s.

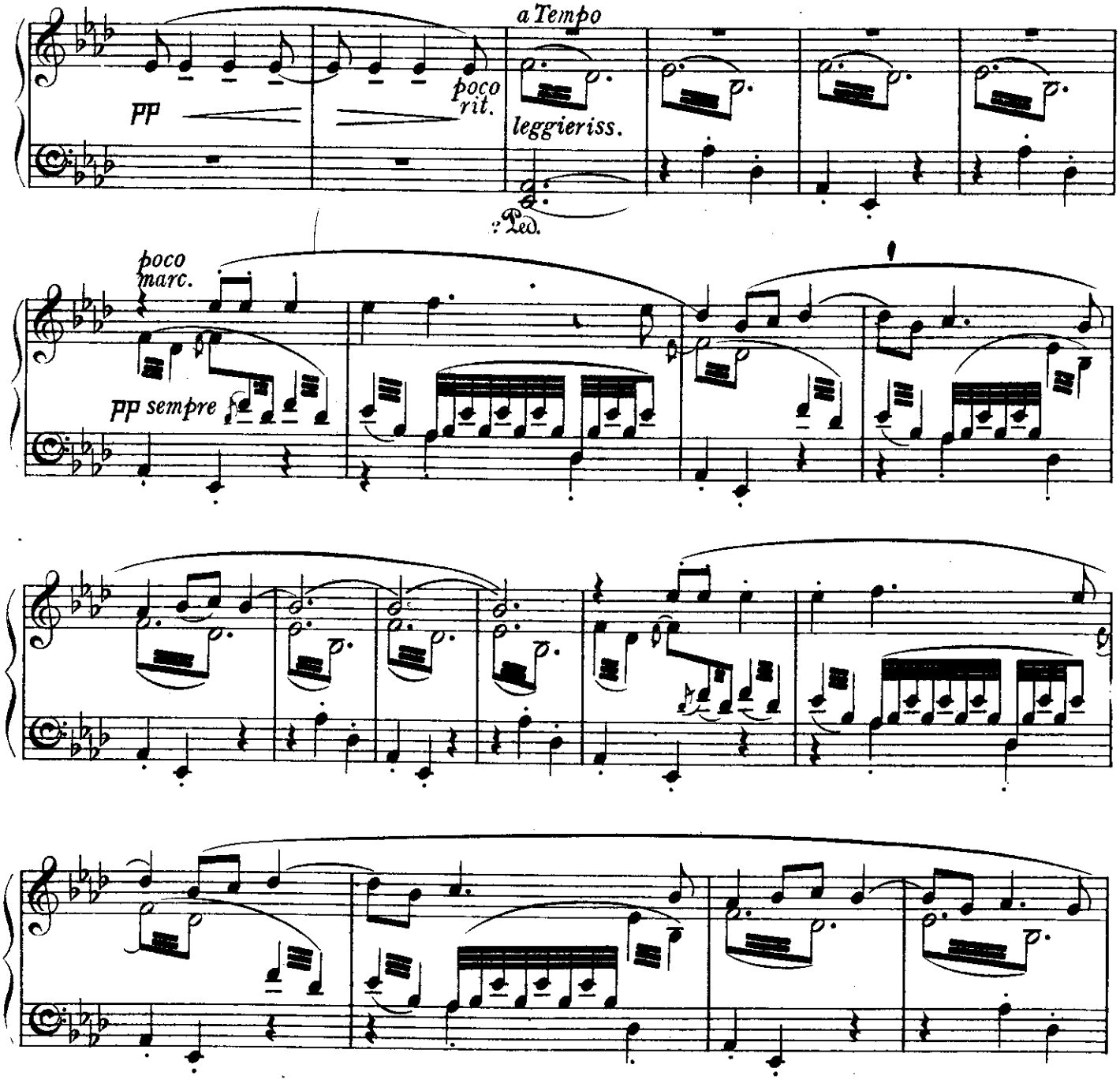

p
f
8
ff
8
p
mf
m.s.
cresc.
13
f poco
m.s.
a
poco affrettando
ff
ff
fff

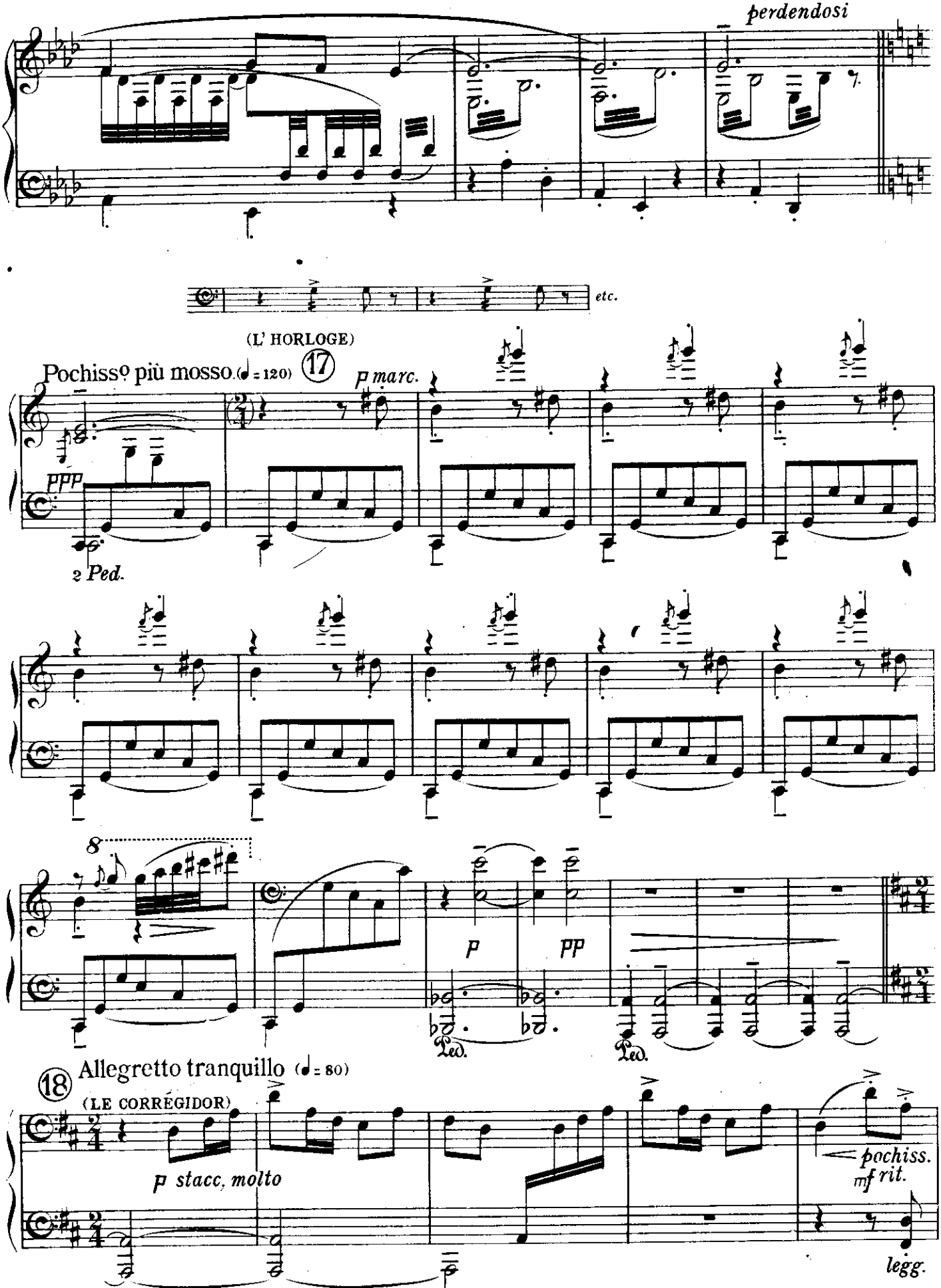

14
pp
cresc.
ff
p
f
ff
p
pp
ppp
pochiss.
rit.
15
(LA MEUNIÈRE)
Tranquillo (♩ = 100)
pp
legato
più pp
2 Ped.
3
ppp
leggiero


Une Voix. (dans la coulisse)
(piena voce, ma lontano)
Por la no-che can-ta el cu - co
P
PP (colla voce)
più mosso assai
Ad - vir - tien - do a los ca - sa - dos que
co - rran bien los ce - rro - jos que el dia - blo es -
Tranquillo e con grazia
-tá des - ve - la - do! Por la no - che can - ta el
perdendosi



⑯ Di nuovo tranquillo ma non troppo. (♩ = 100)




perdendosi
etc.
(L' HORLOGE)
Pochissº più mosso. (♩ = 120)
17
P marc.
PPP
2 Ped.
8
P
PP
Ped.
Ped.
18
Allegretto tranquillo (♩ = 80)
(LE CORREGIDOR)
P stacc, molto
pochiss.
mf rit.
legg.

Tempo

sempre stacc.

19 (1)A. affrettando

f

20 p

Ped. * (senza Ped.)

Tempo

21 22 Vivo.

p

f

leggiero

poco

p (senza Ped.)

Ped. * Ped.

DANSE DU CORREGIDOR.

23 Allegretto. (♩ = 100)

f

p leggiero

pp

(1) Dans les représentations des *Ballets Russes* on supprime les 63 mesures comprises entre A et B, à l'exception de 7 mesures qui s'exécutent comme ci-contre.-

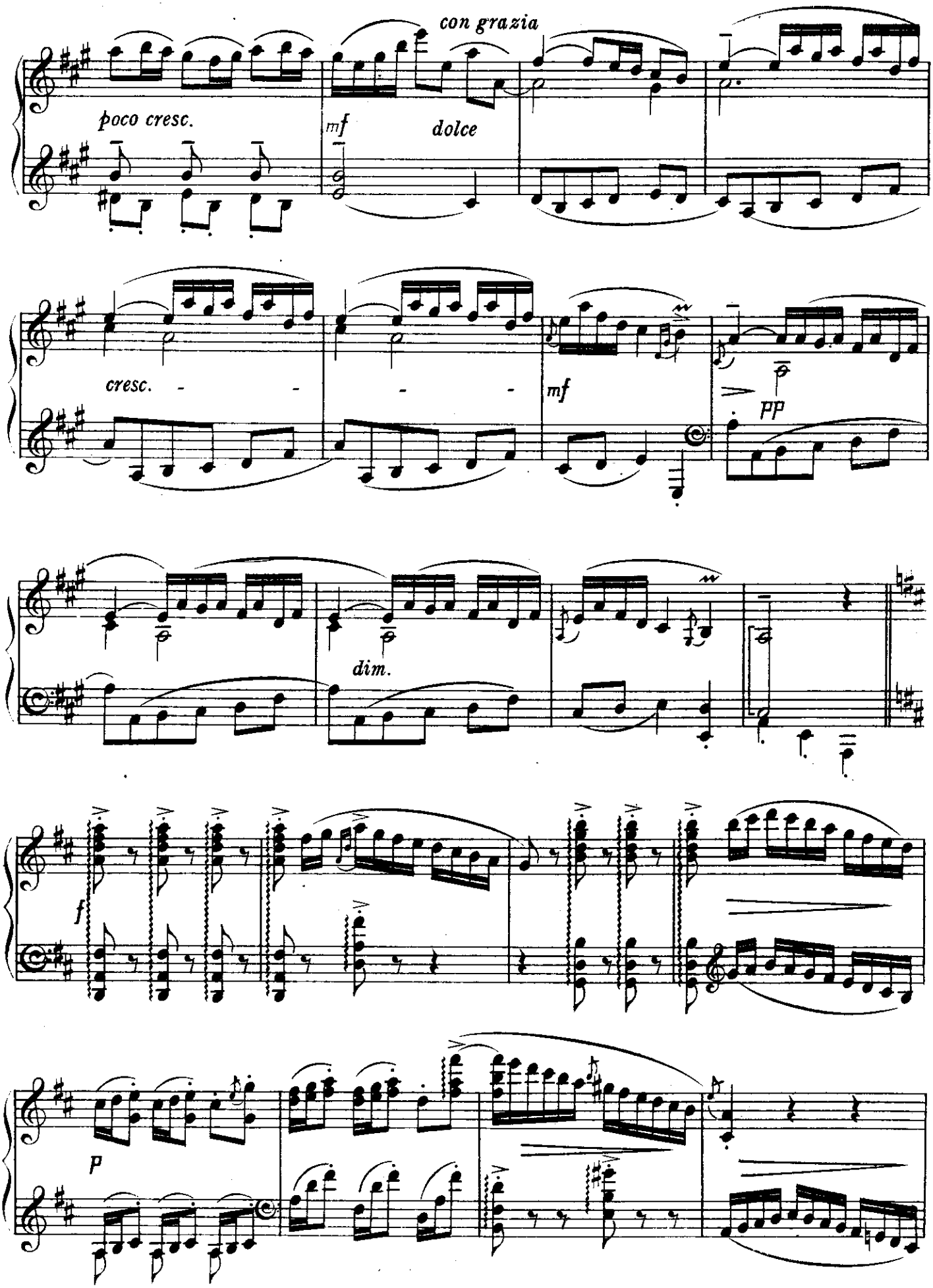
affrettando

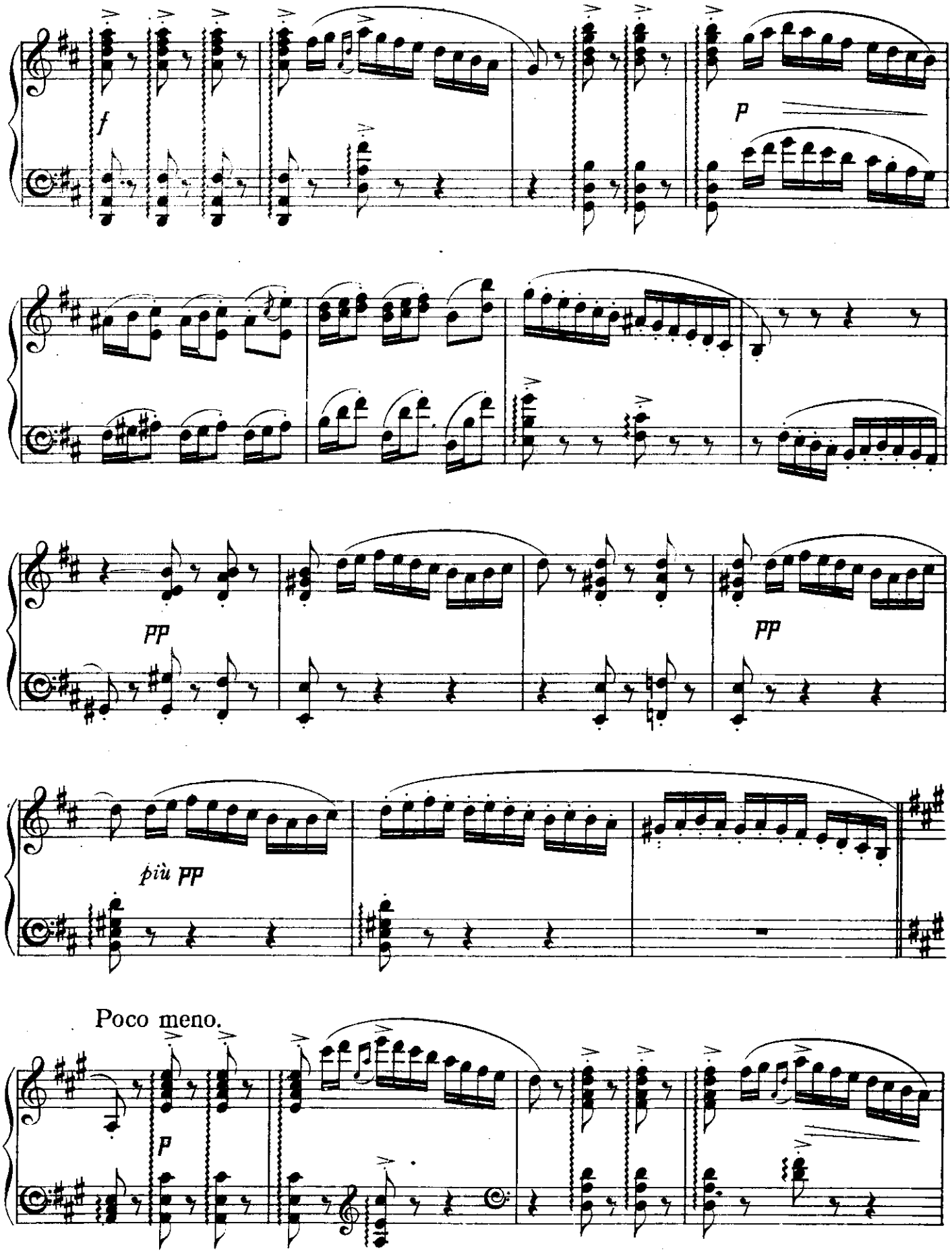
m.s. m.d.

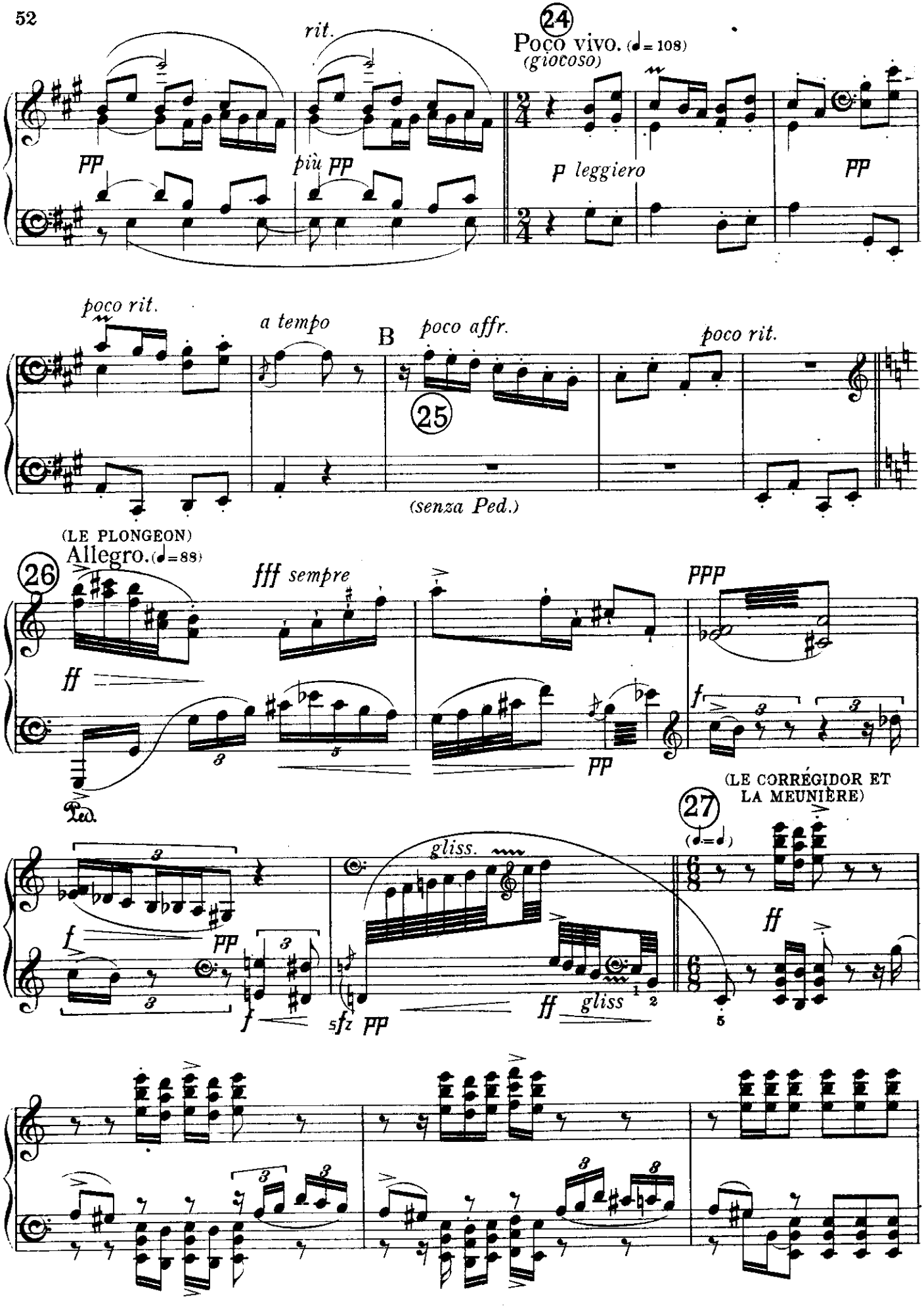
f senza Ped.

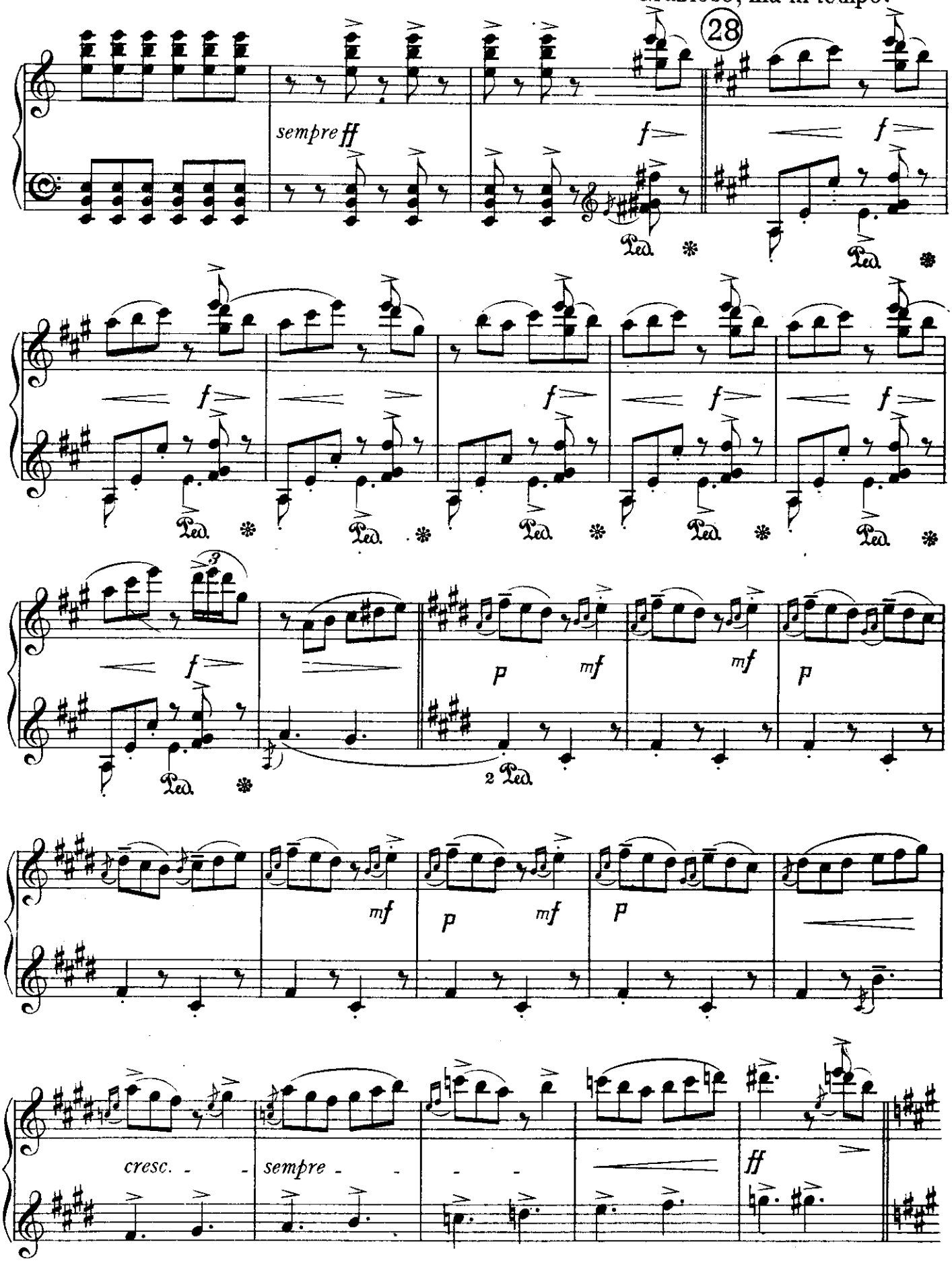
Tempo, ma vivo.

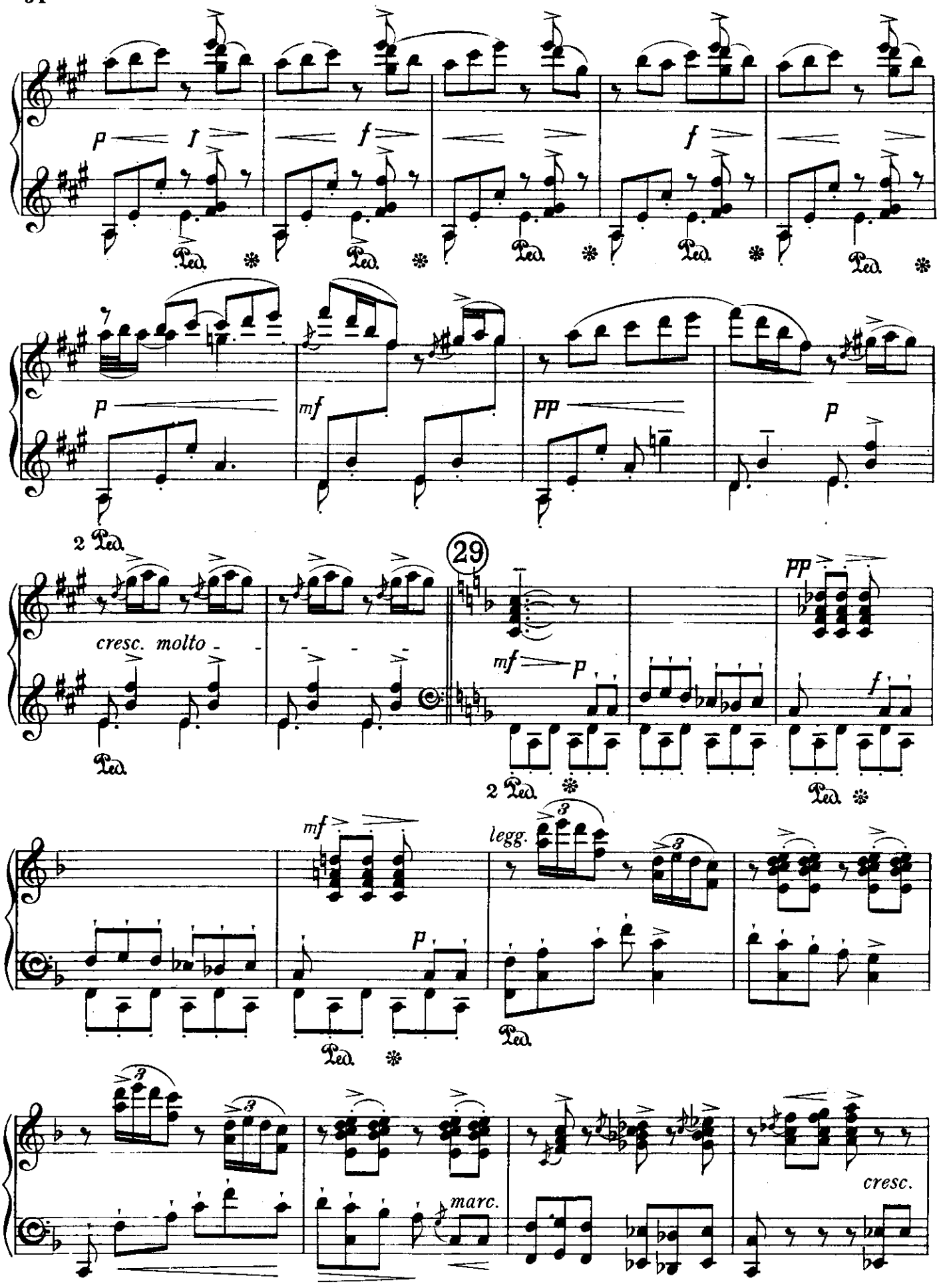
m.s. m.d. m.s.

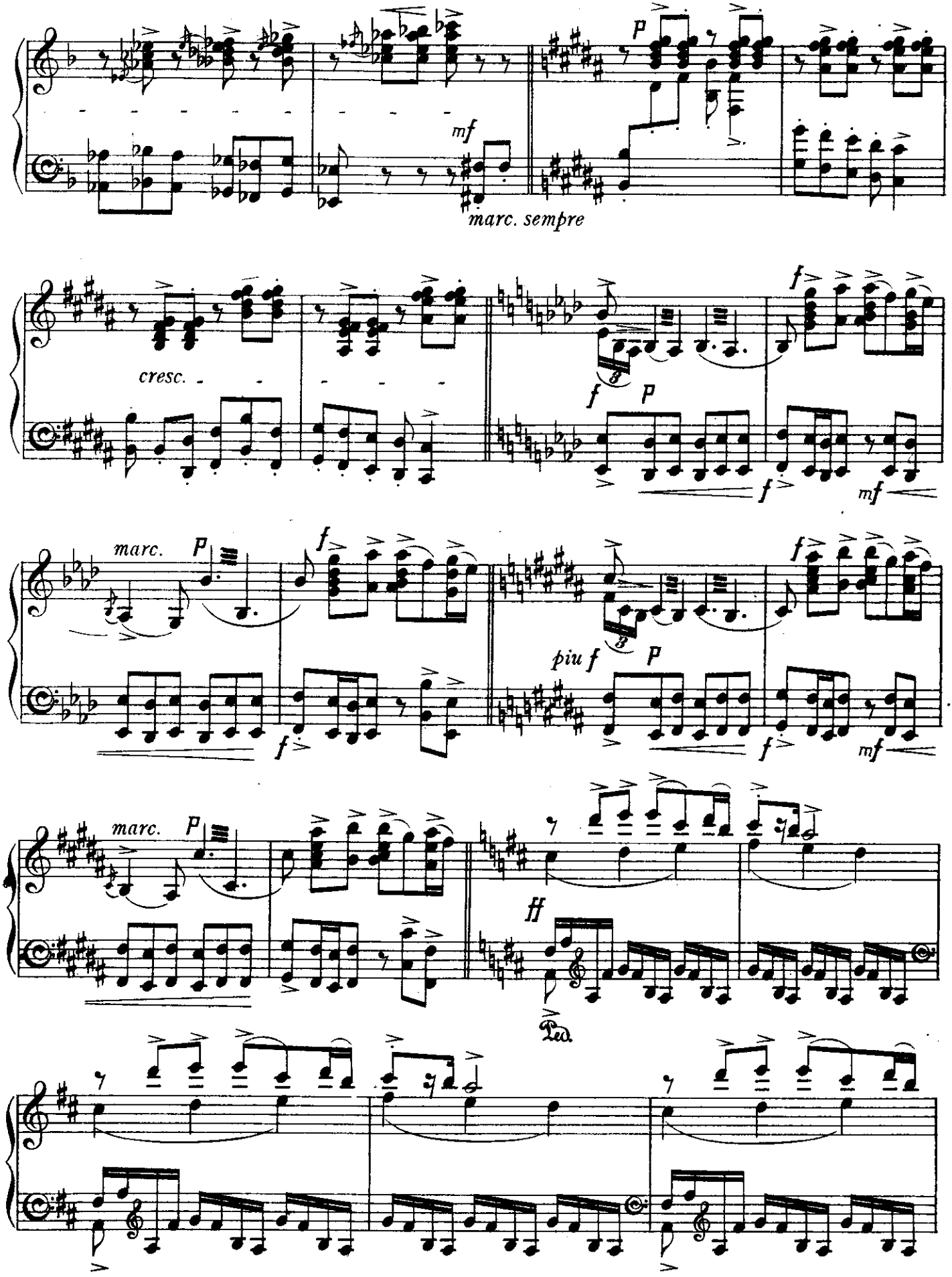

con grazia
poco cresc.
mf
dolce
cresc.
mf
pp
dim.
f
p

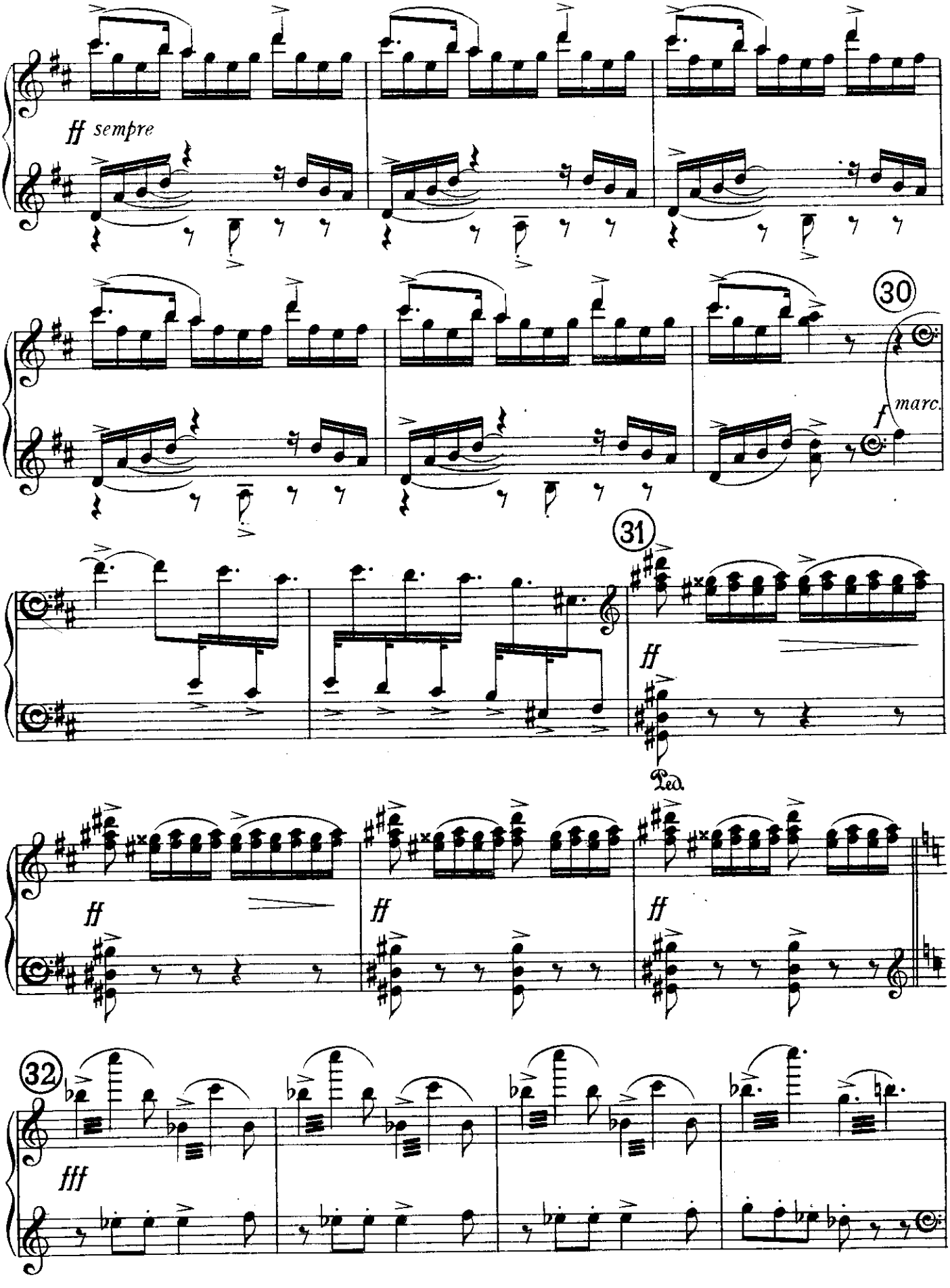

f
p
pp
pp
più pp
Poco meno.
p

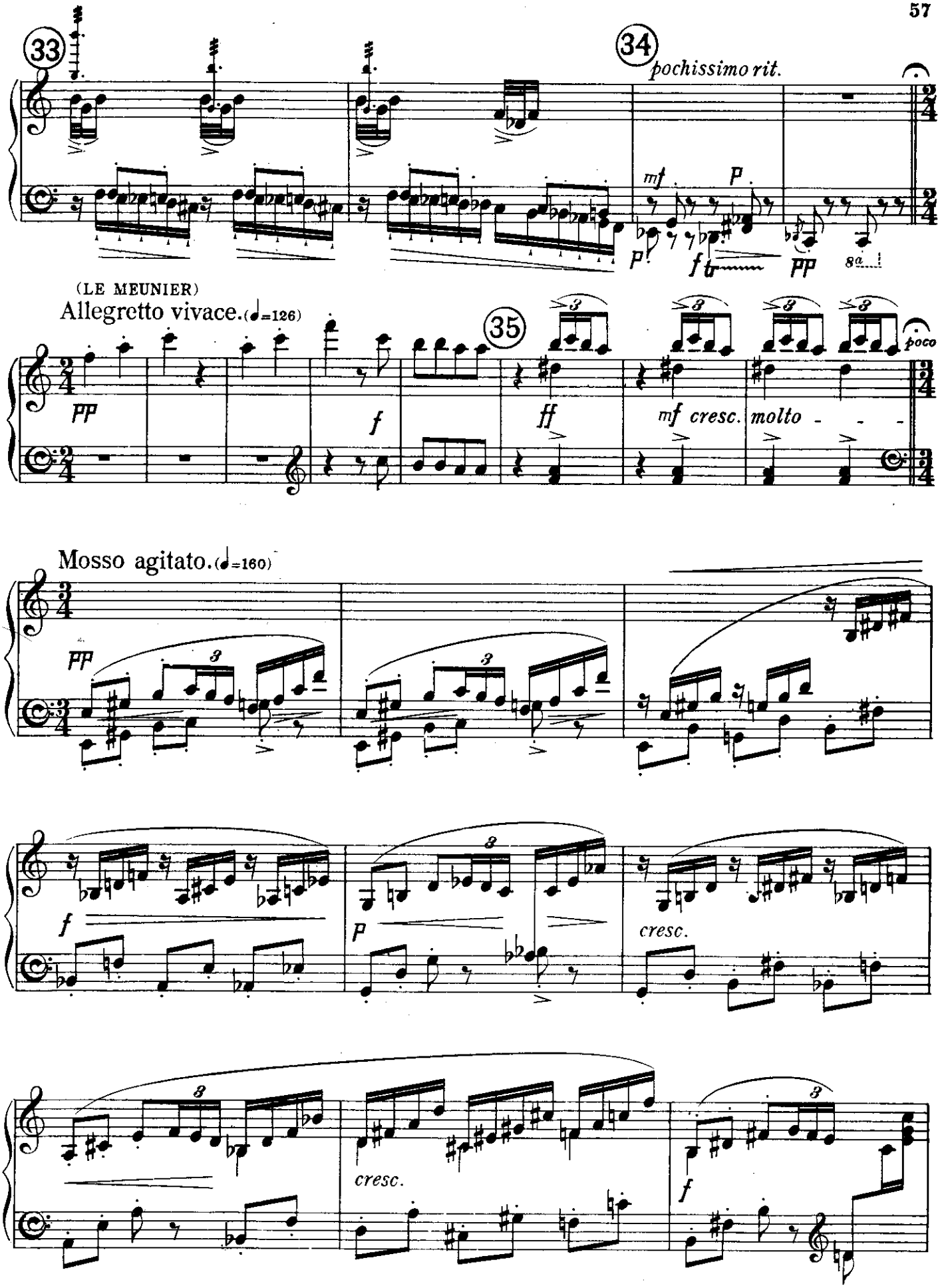

rit.
24
Poco vivo. (♩= 108)
(giocoso)
pp
più pp
p leggiero
pp
poco rit.
a tempo
B
poco affr.
poco rit.
25
(senza Ped.)
(LE PLONGEON)
Allegro. (♩=88)
26
fff sempre
ppp
ff
f
pp
Ped.
(LE CORRÉGIDOR ET LA MEUNIÈRE)
27
(♩=♩)
gliss.
f
pp
sfz pp
ff gliss
ff

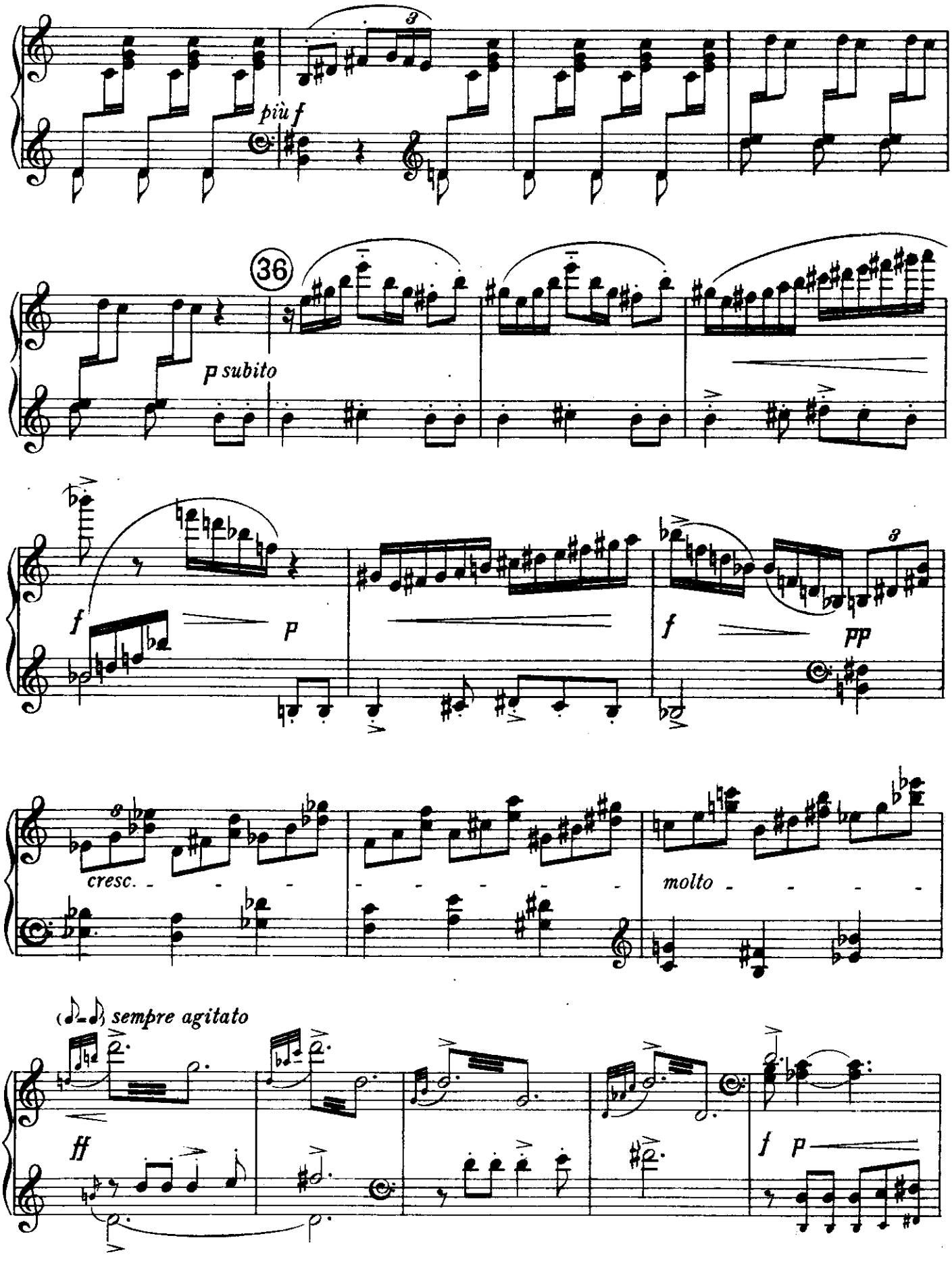

28
sempre ff
f
Ped.
3
p
mf
2 Ped.
cresc.
sempre
ff

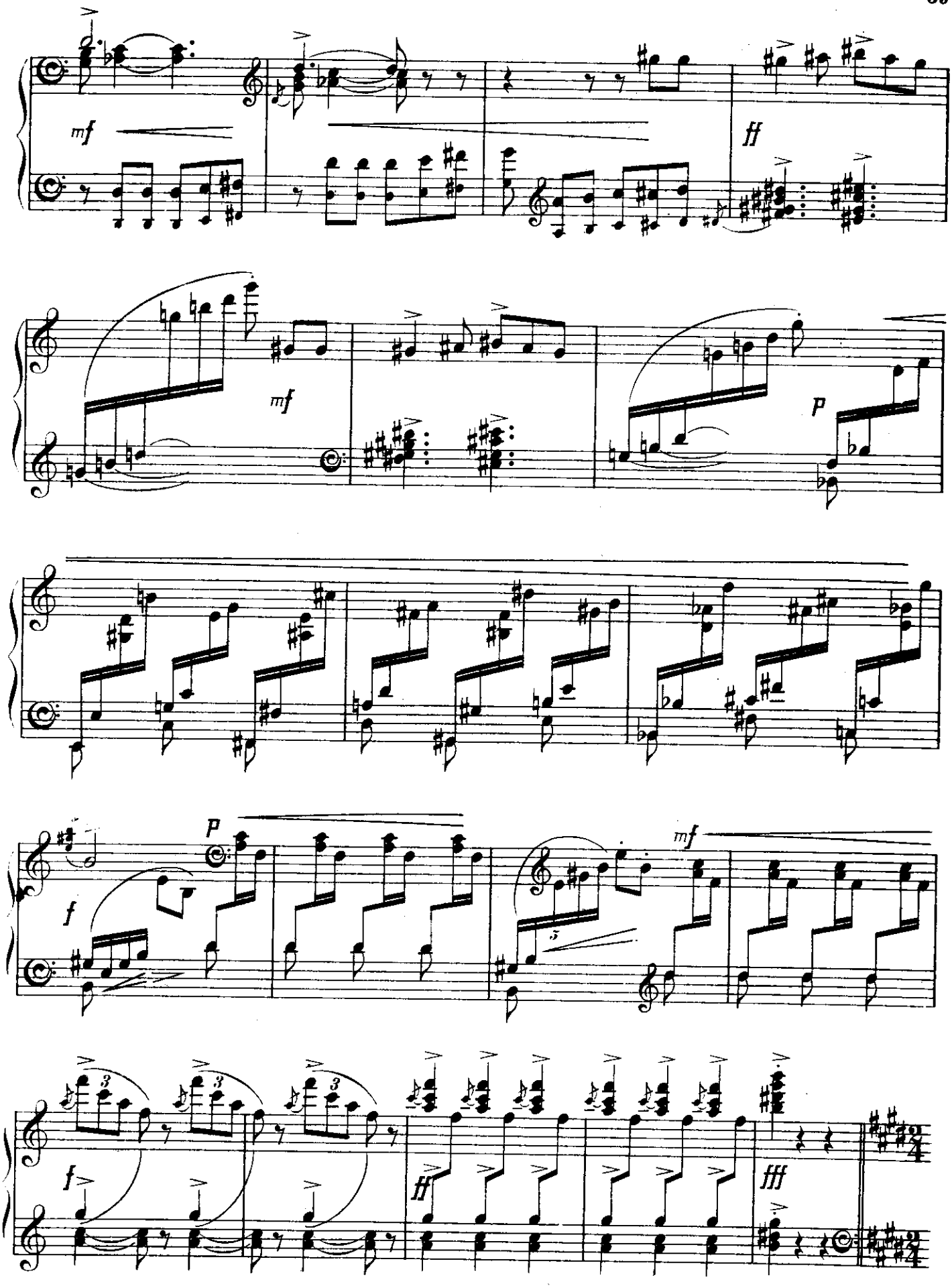

p
f
mf
pp
2 Ped.
29
cresc. molto
legg.
marc.
cresc.


mf
marc. sempre
P
cresc.
f
P
f
mf
marc.
P
f
piu f
P
f
mf
marc.
P
ff
Ped.


ff sempre
30
f marc.
31
ff
Ped.
ff
ff
ff
32
fff


33
34
pochissimo rit.
mf
p
p
ff
pp
8a
(LE MEUNIER)
Allegretto vivace. (♩=126)
35
poco
pp
f
ff
mf cresc. molto
Mosso agitato. (♩=160)
pp
3
f
p
cresc.
cresc.
f


più f
36
p subito
f
p
f
pp
cresc.
molto
(♩-♩) sempre agitato
ff
f
p


mf
ff
mf
p
p
f
mf
f
ff
fff

(37) Poco meno mosso. che ♩=♩ (♩=182)

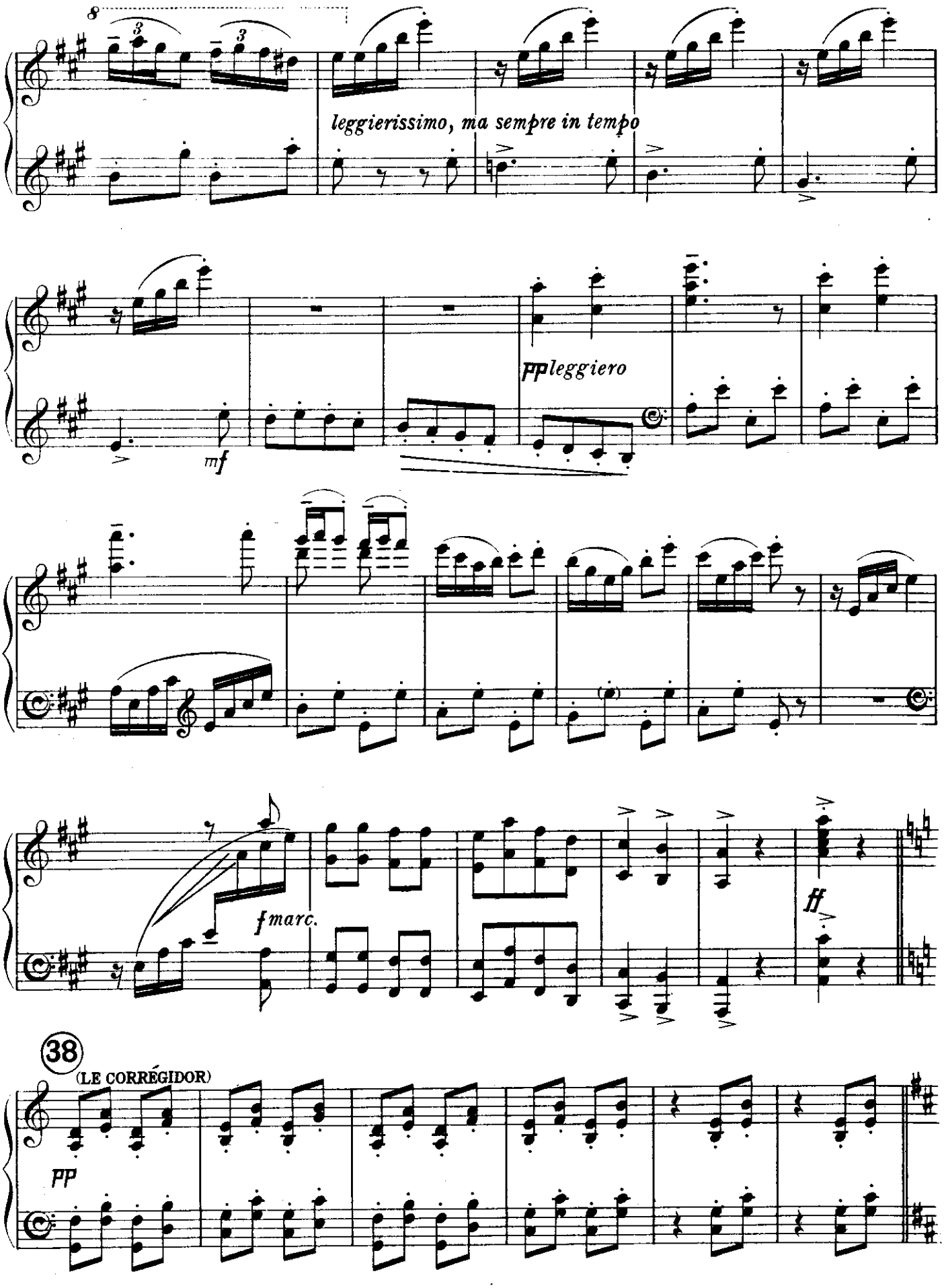
mf sf marc. dim. molto p dim. sempre -

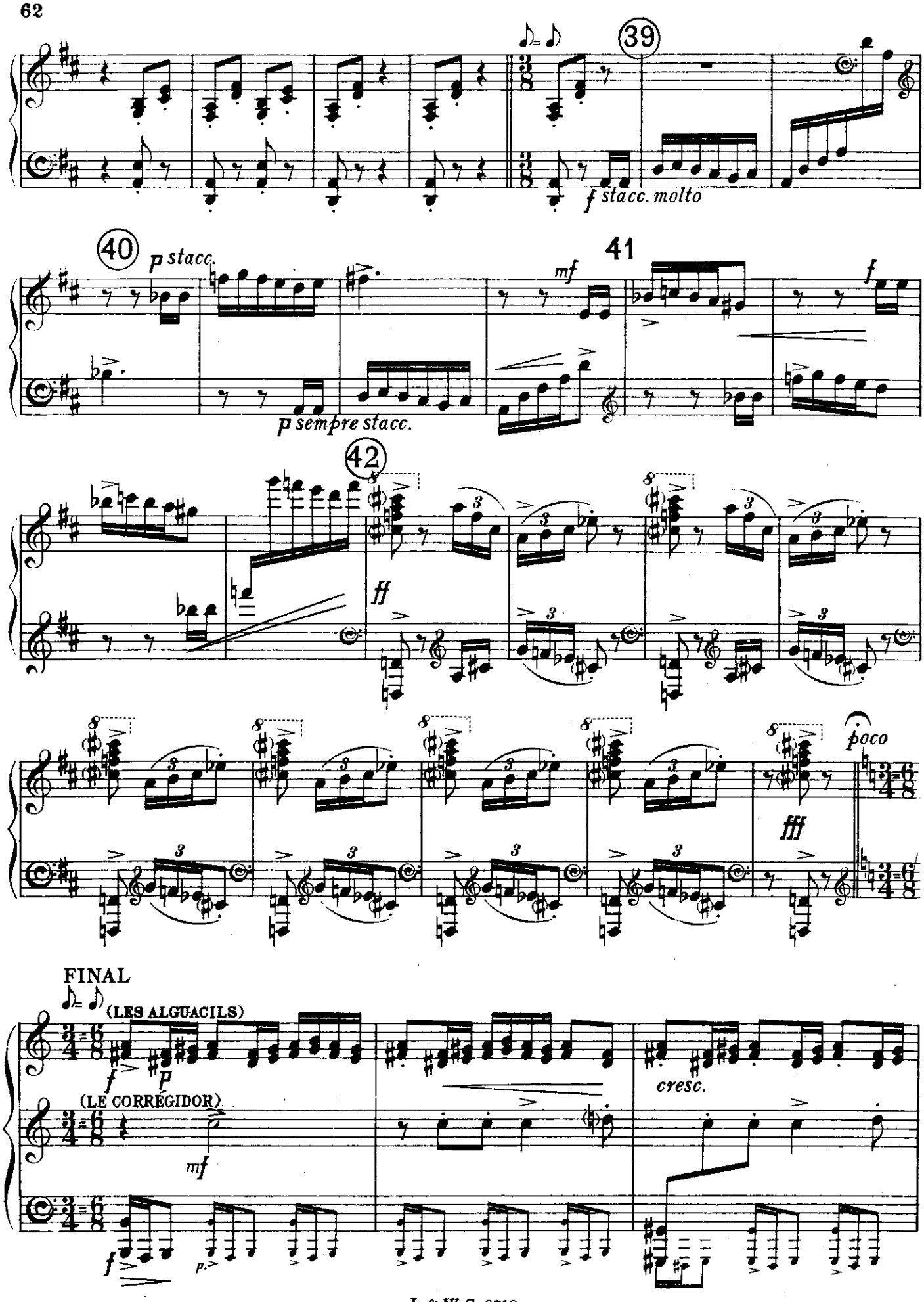
Scherzando.

pp pp leggieramente

2 Ped.

8 3 3 3


leggierissimo, ma sempre in tempo
mf
pp leggiero
f marc.
ff
38
(LE CORRÉGIDOR)
pp


39
f stacc. molto
40
p stacc.
41
mf
f
p sempre stacc.
42
ff
poco
fff
FINAL
(LES ALGUACILS)
f
p
(LE CORRÉGIDOR)
mf
cresc.
f
p

(LA MEUNIÈRE)

f

pp

subito

pochissº rit.

(LES VOISINS)

cresc.

f

f

Allegro molto moderato e pesante (♩= 52)

ff molto ritmico

sempre marc. molto

sfz

marcatiss

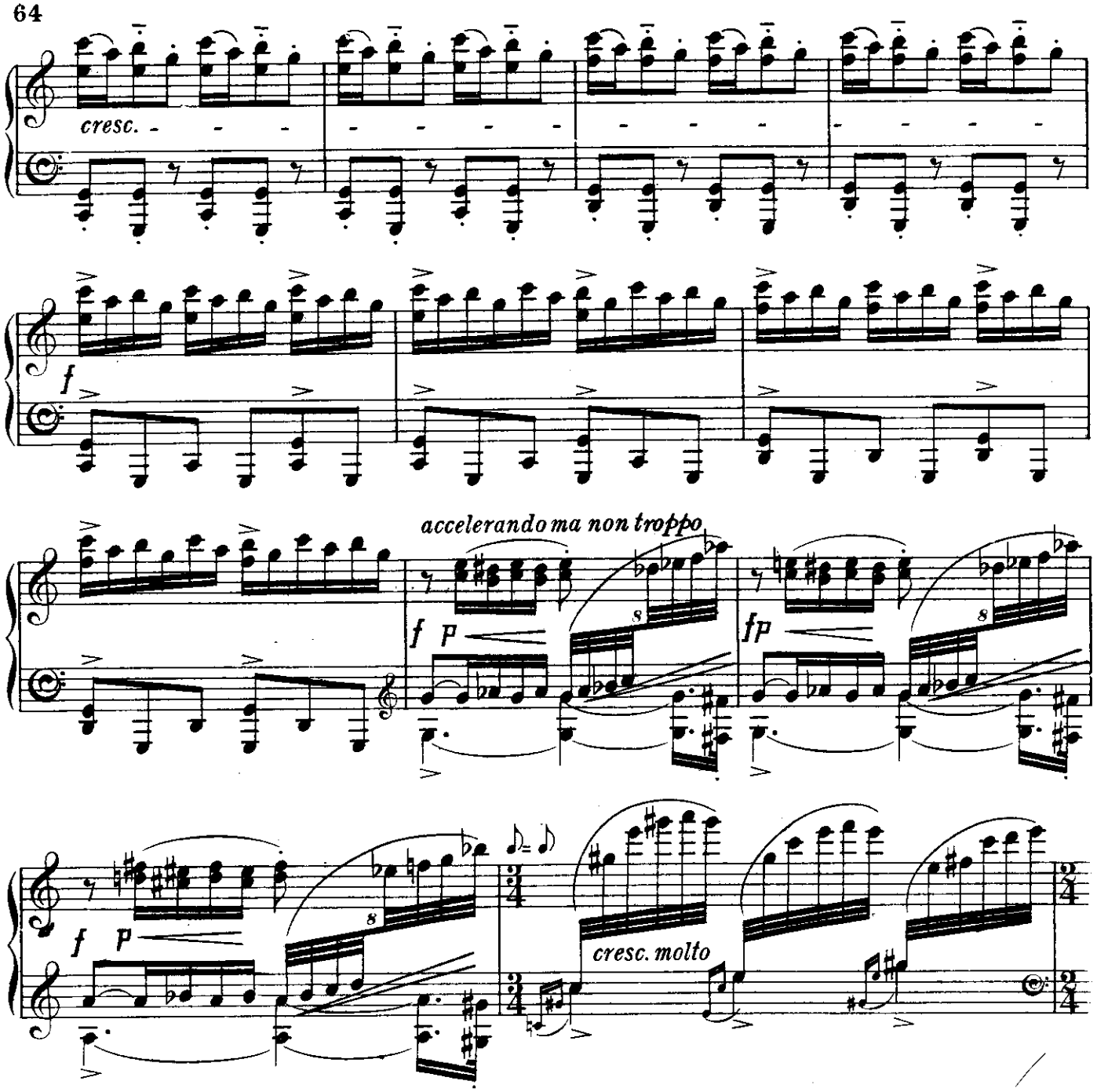
sfz *sempre marc.*

m.d. gliss.

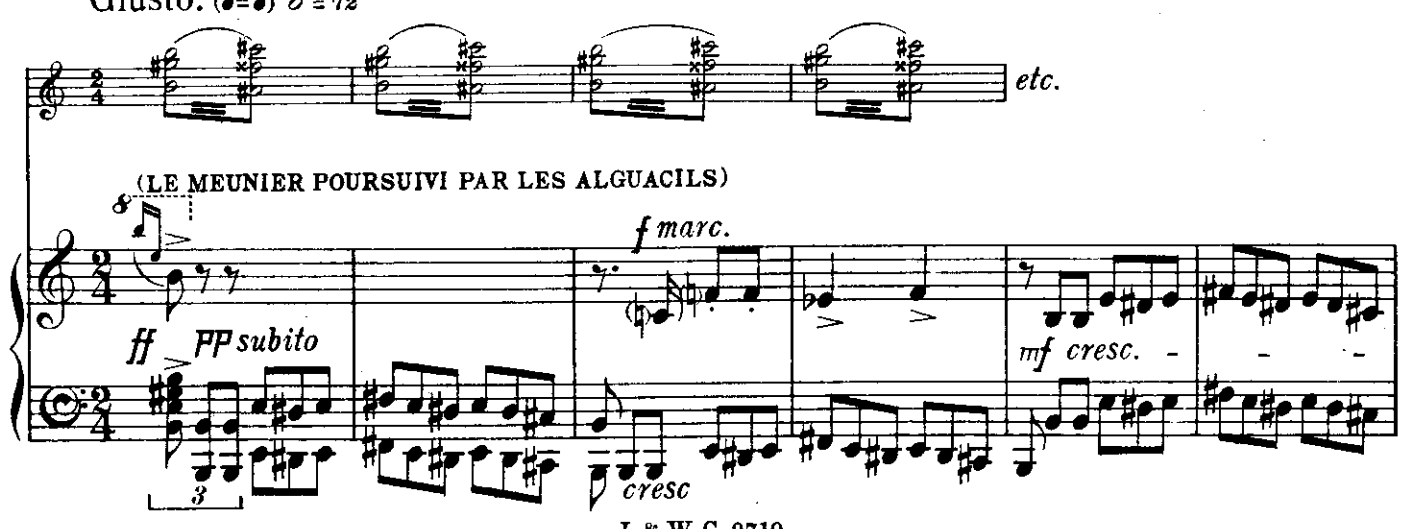
Poco più mosso. (♩. = 72)

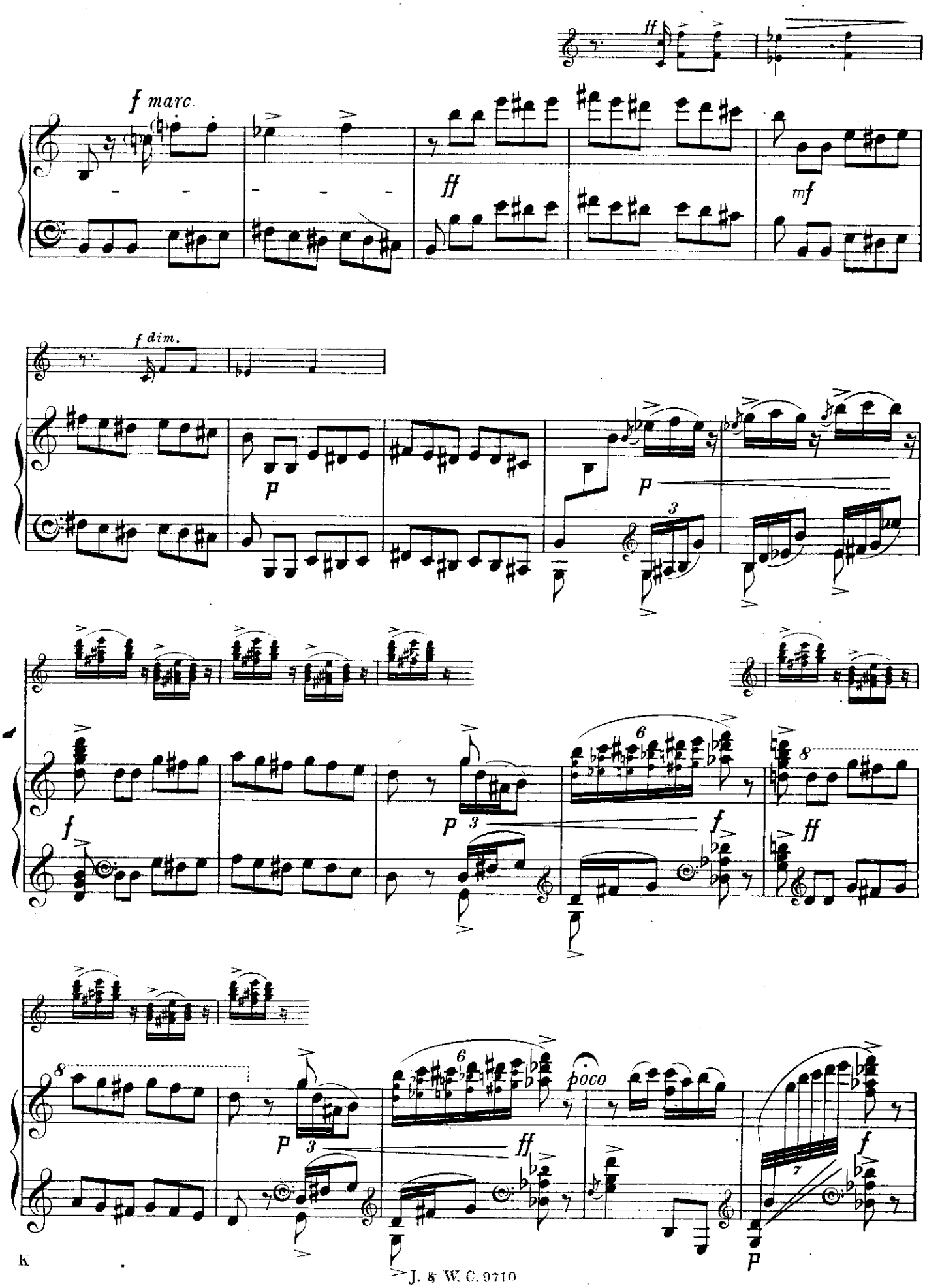
pp subito

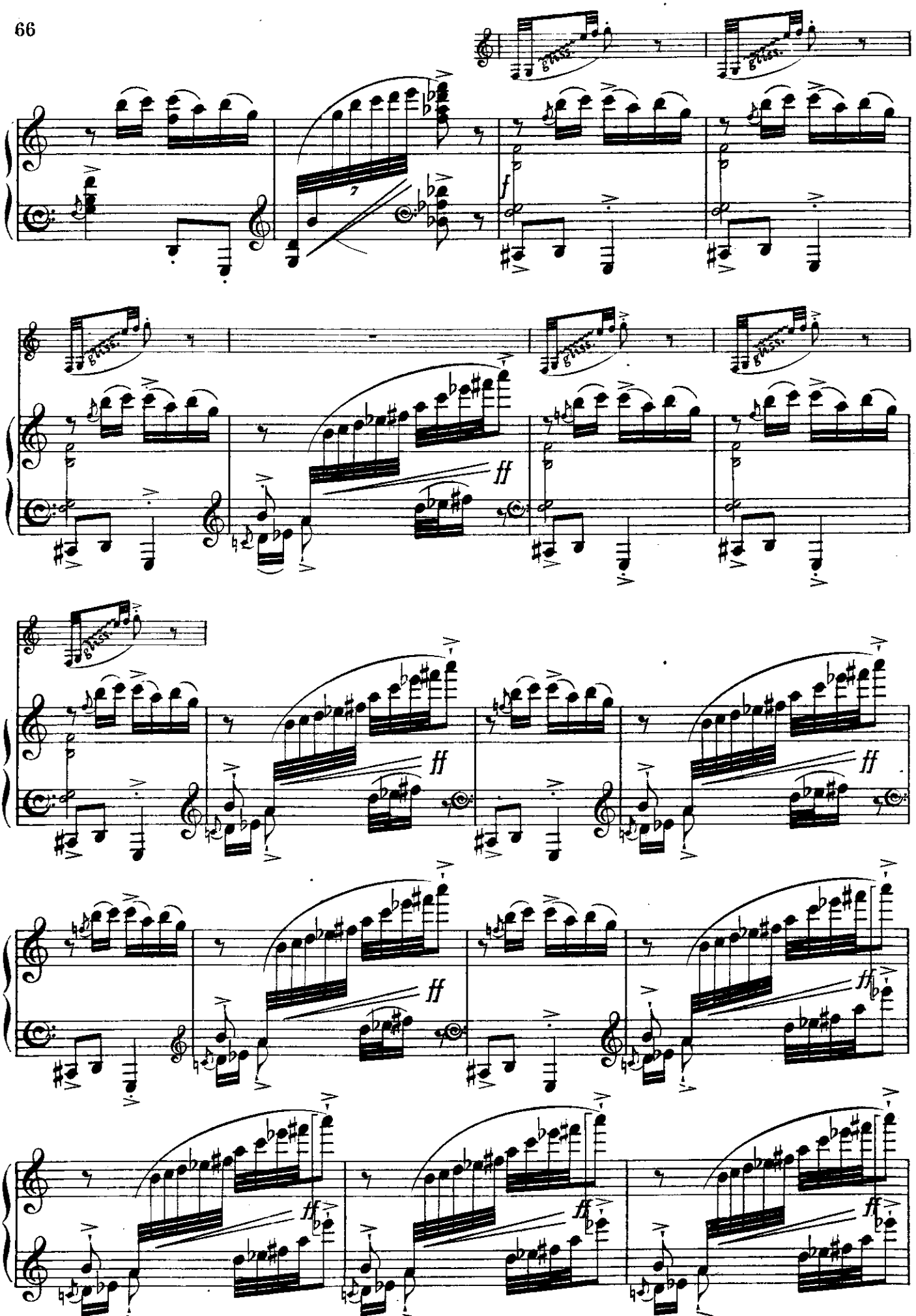
2 Ped.

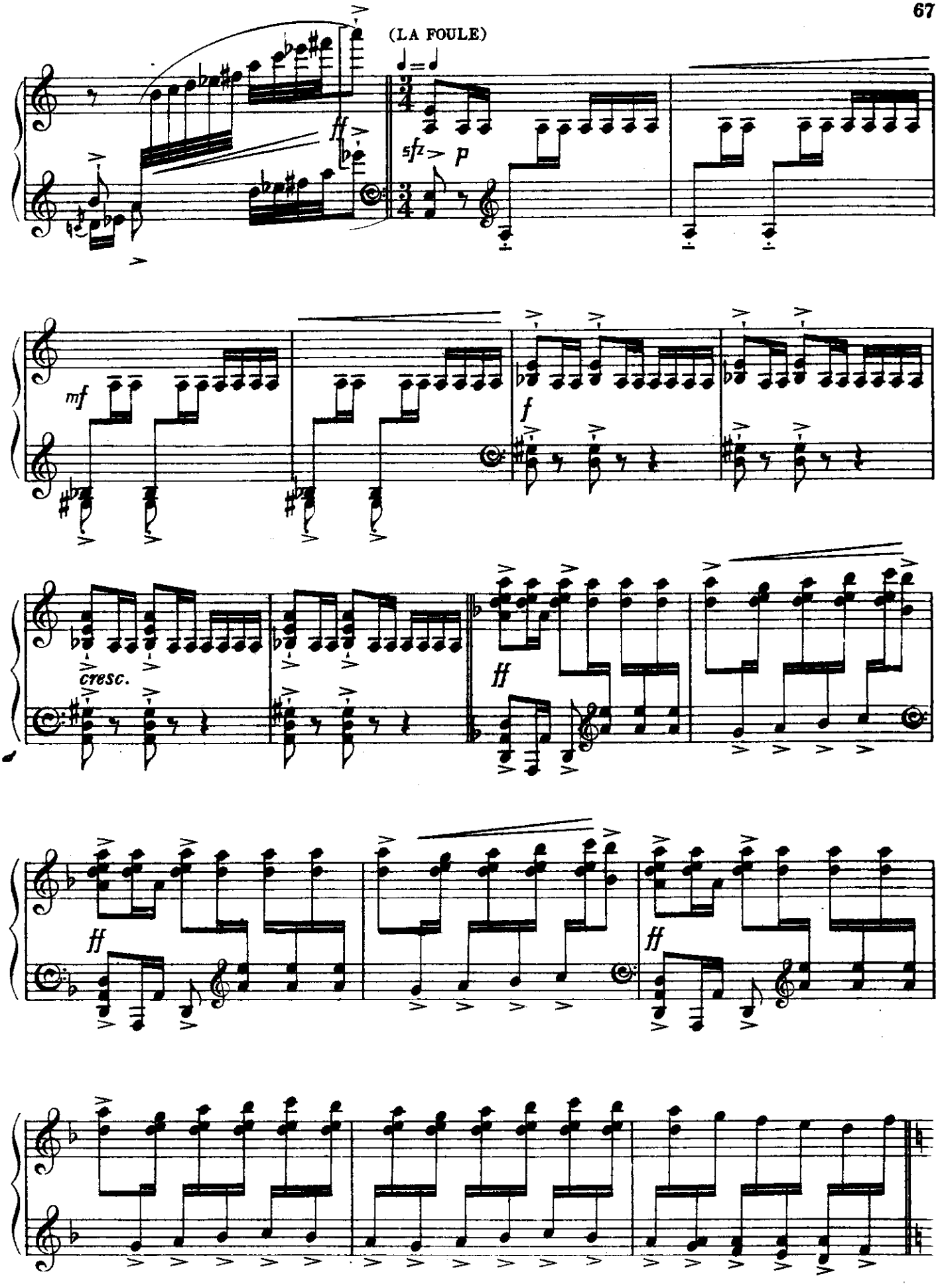

cresc.
f
accelerando ma non troppo
f p
fp
f p
cresc. molto

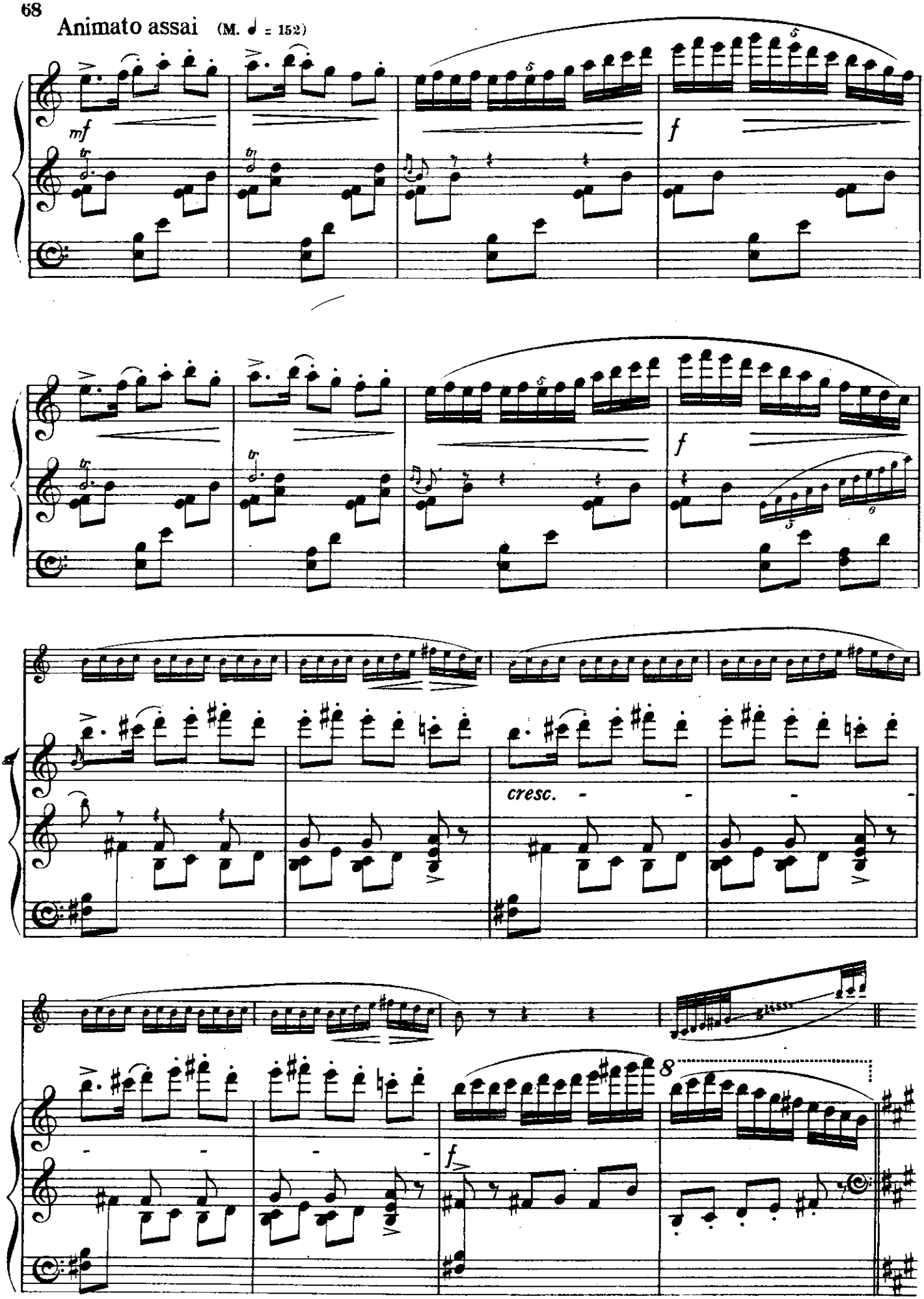
Giusto. (♩=♩) ♩ = 72


etc.
(LE MEUNIER POURSUIVI PAR LES ALGUACILS)
f marc.
ff
PP subito
mf cresc.
cresc


ff
f marc.
ff
mf
f dim.
p
p
3
f
p
3
6
f
8
ff
8
p
3
6
ff
poco
7
f
p


f
ff
ff
ff
ff
ff
ff


(LA FOULE)
ff
sfz
p
mf
f
cresc.
ff
ff
ff


Animato assai (M. ♩ = 152)
mf
f
cresc.
8

Giocoso.

marcatiss.

ff

ff

marcatiss.

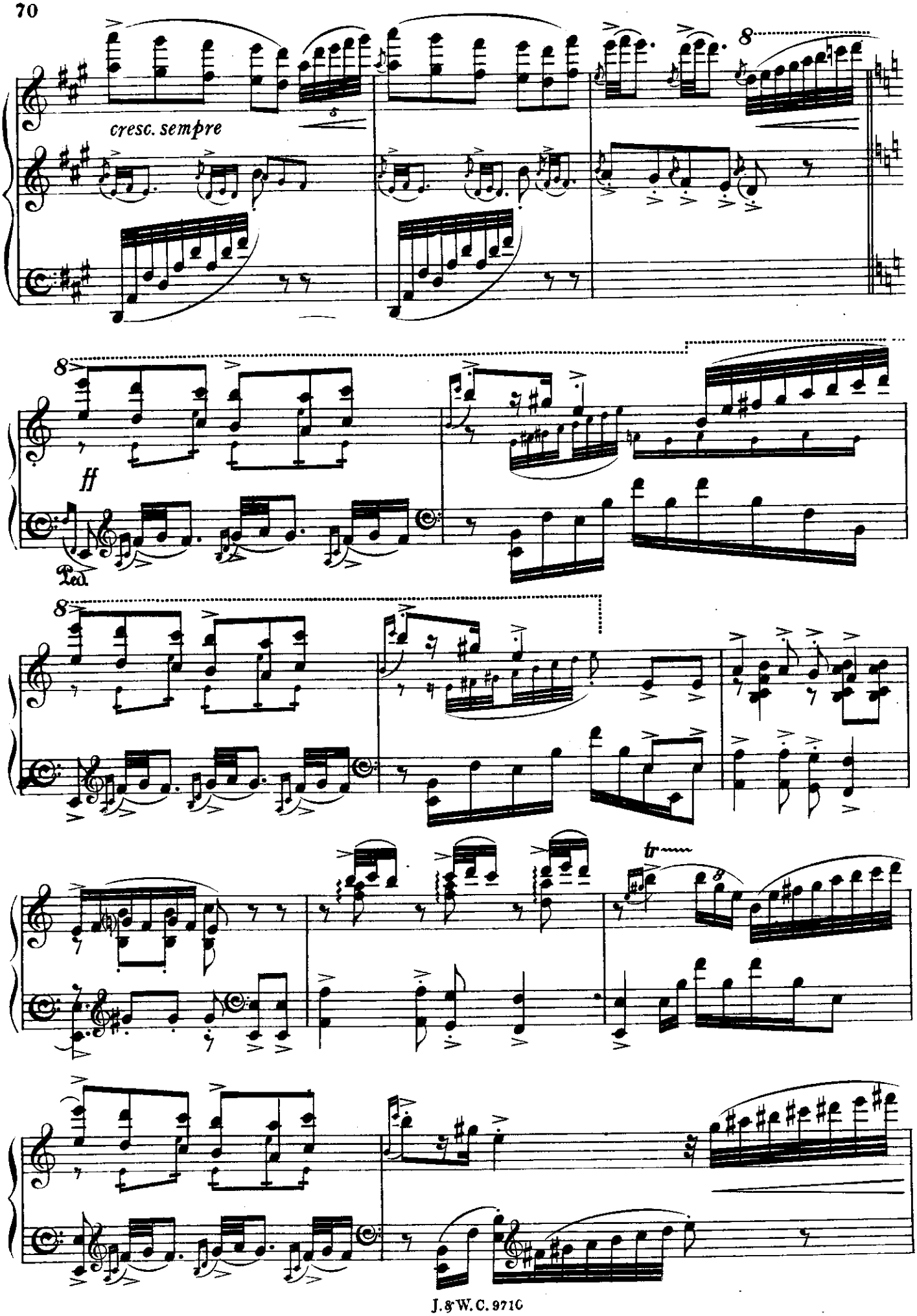
Doppio meno vivo. (♪ = ♪)

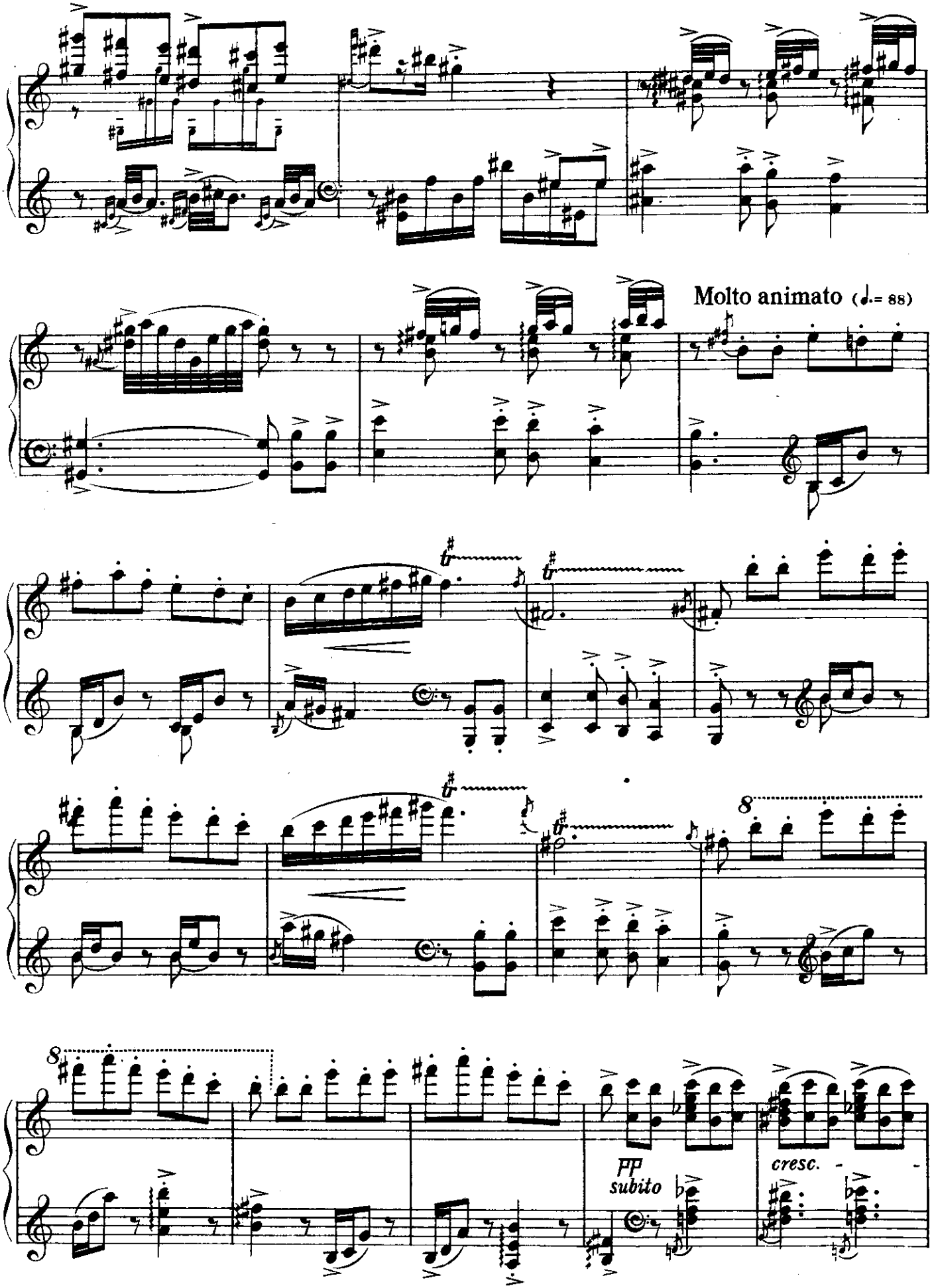
(♪ = ♪)

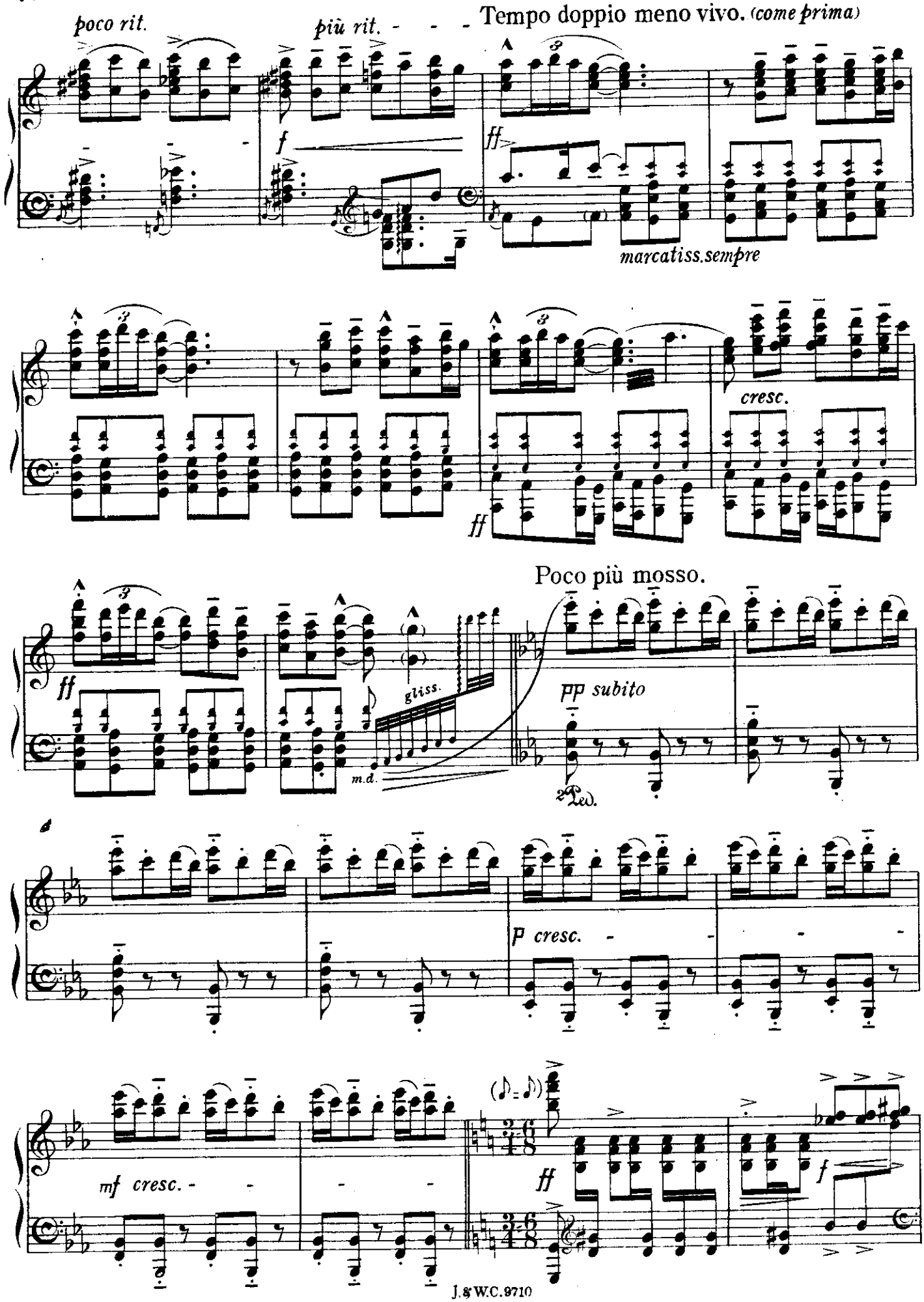
pp

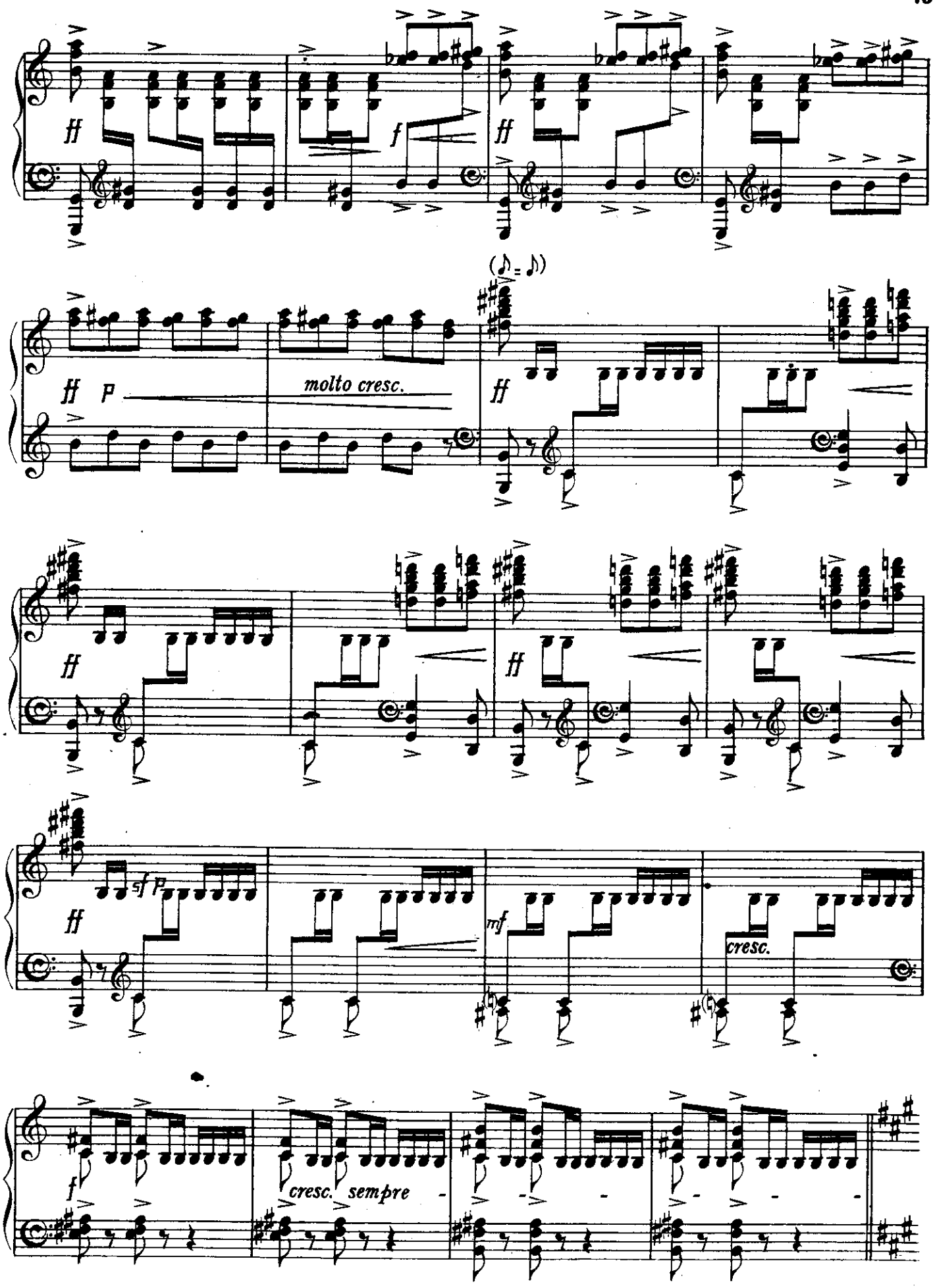
cresc.

f

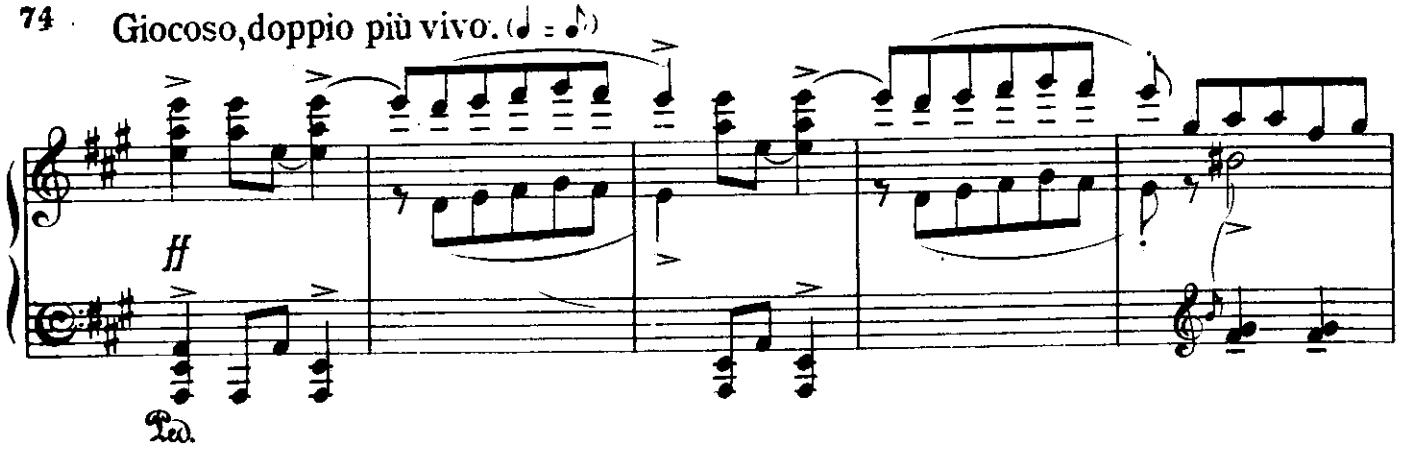

cresc. sempre
8
ff
Ped.
tr

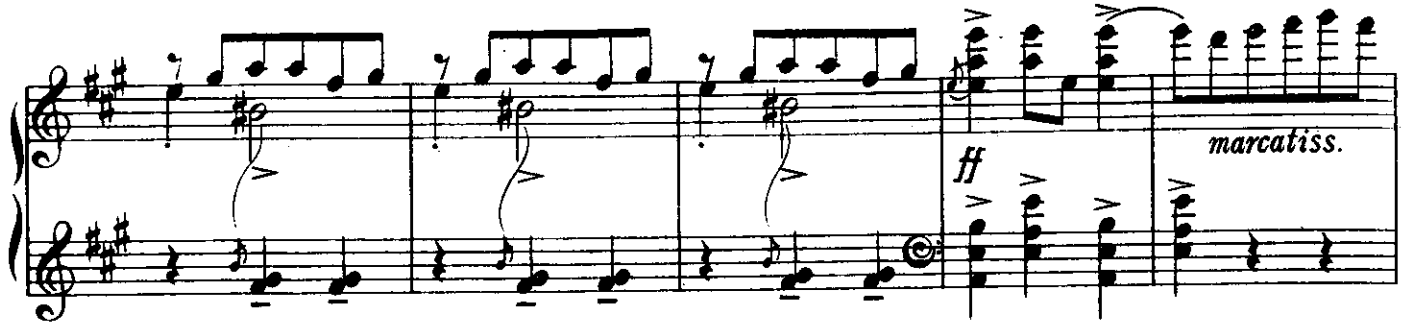

Molto animato (♩.= 88)
8
8
FP
subito
cresc.

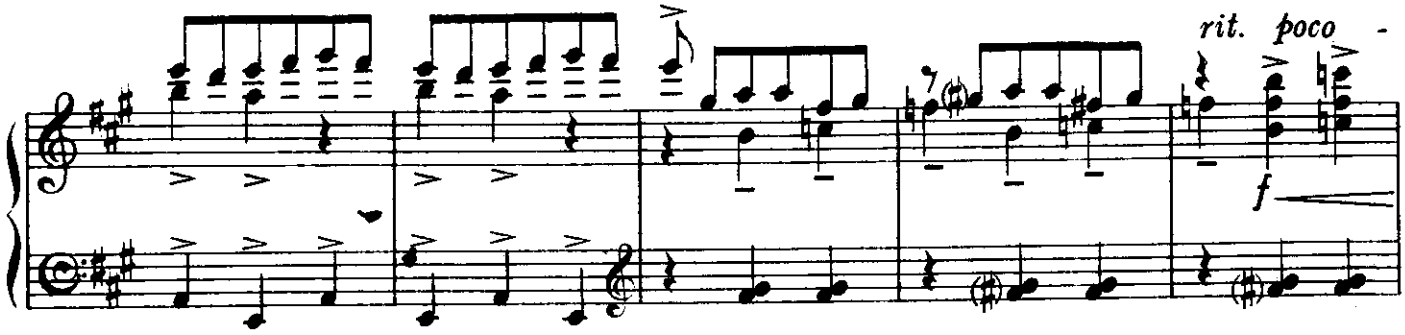

poco rit.
più rit.
Tempo doppio meno vivo. (come prima)
f
ff
marcatiss.sempre
cresc.
ff
Poco più mosso.
ff
gliss.
m.d.
pp subito
2 Ped.
p cresc.
mf cresc.
(♪ = ♪)
ff
f


ff
f
ff
(♪ = ♪)
ff
P
molto cresc.
ff
ff
ff
sf
P
mf
cresc.
f
cresc. sempre

Giocoso, doppio più vivo. (♩ = ♩)

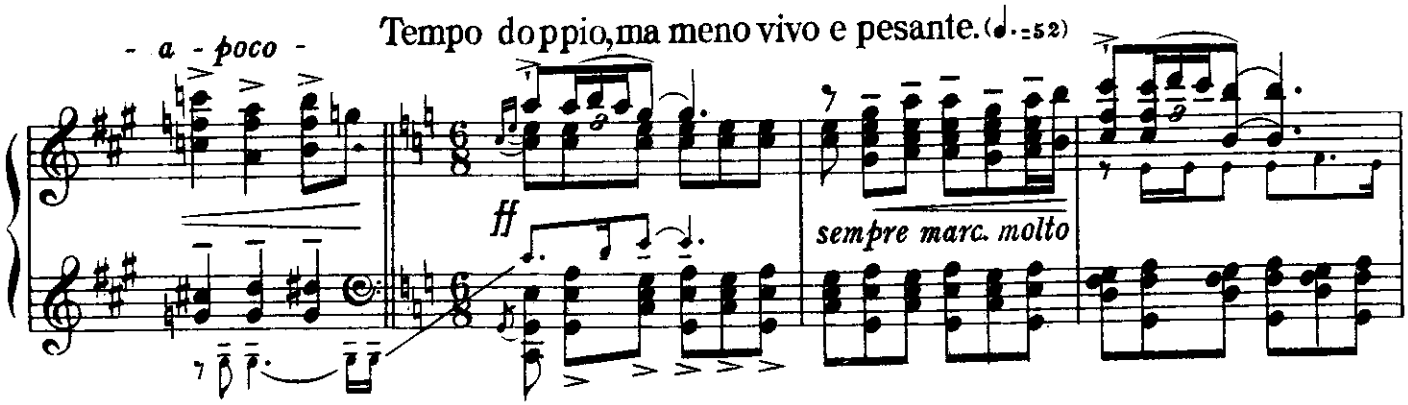


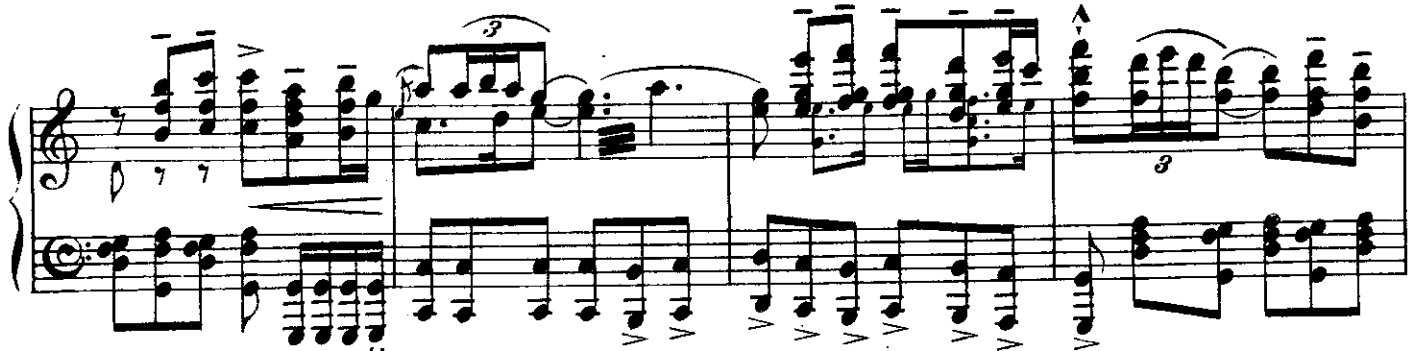




- a - poco -

Tempo doppio, ma meno vivo e pesante. (♩.=52)





pochiss° rit. a tempo

cresc. molto

ff

gliss.

sempre pesante, ma - - - poco - - - a - - - poco -

ff mf

animando - - - sine - - - - al

ff

Giusto. (♩. = 88)

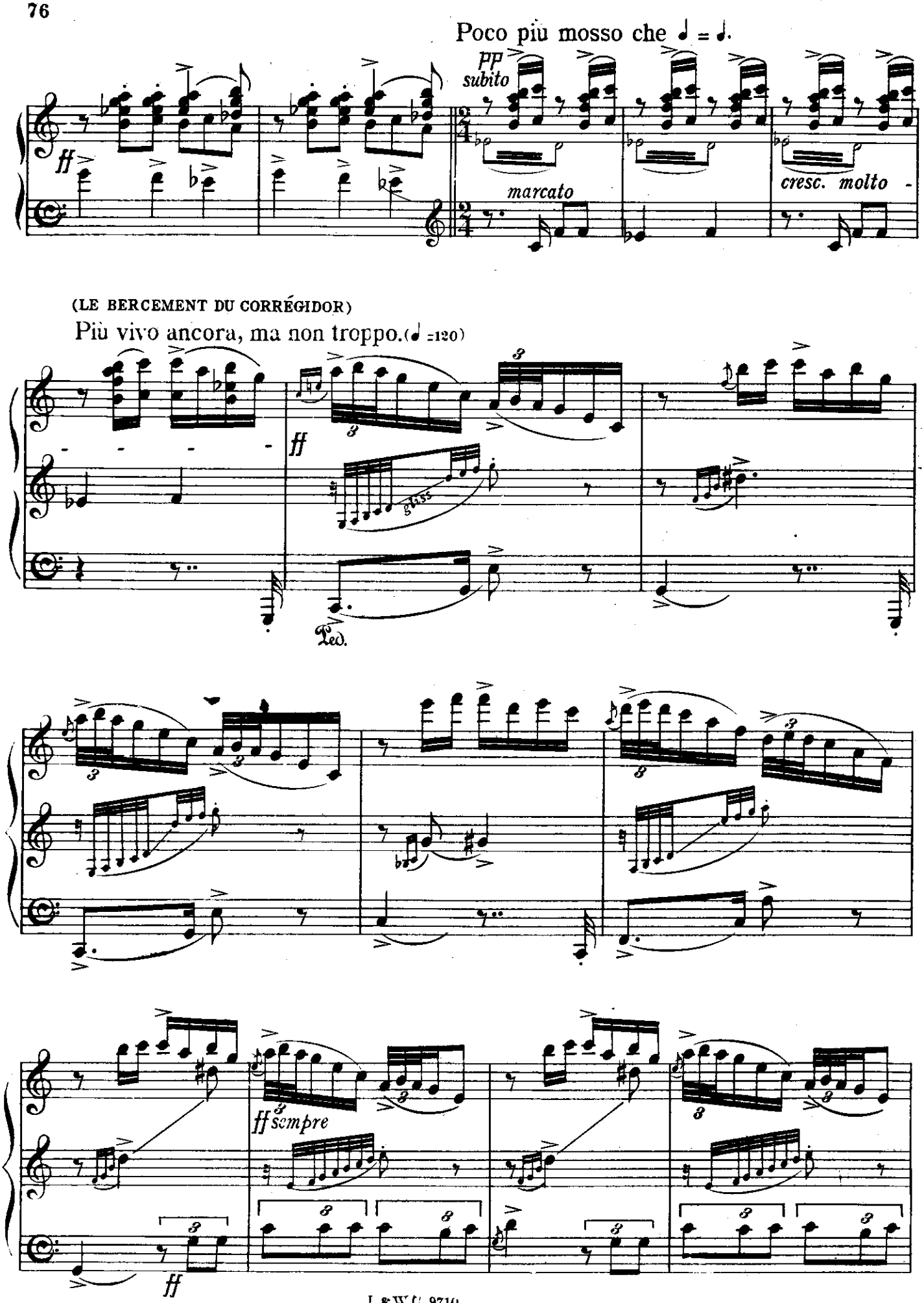
ff meno f

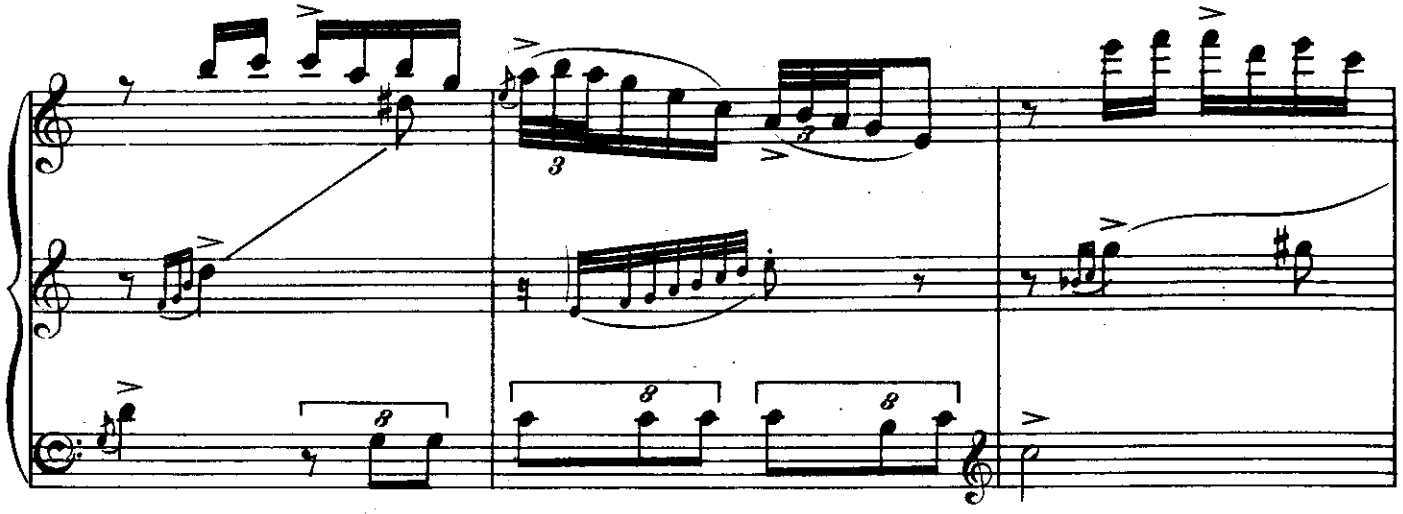
marcatiss. cresc.

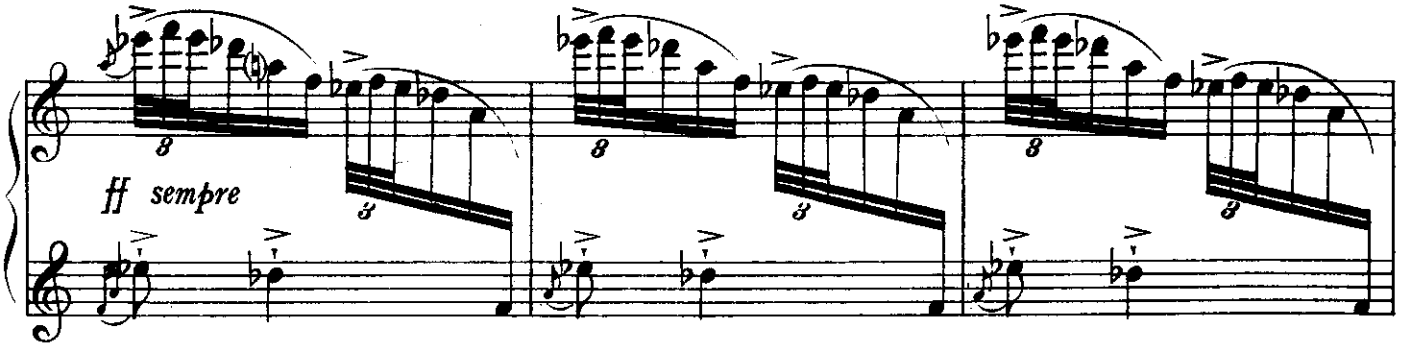
ff meno f

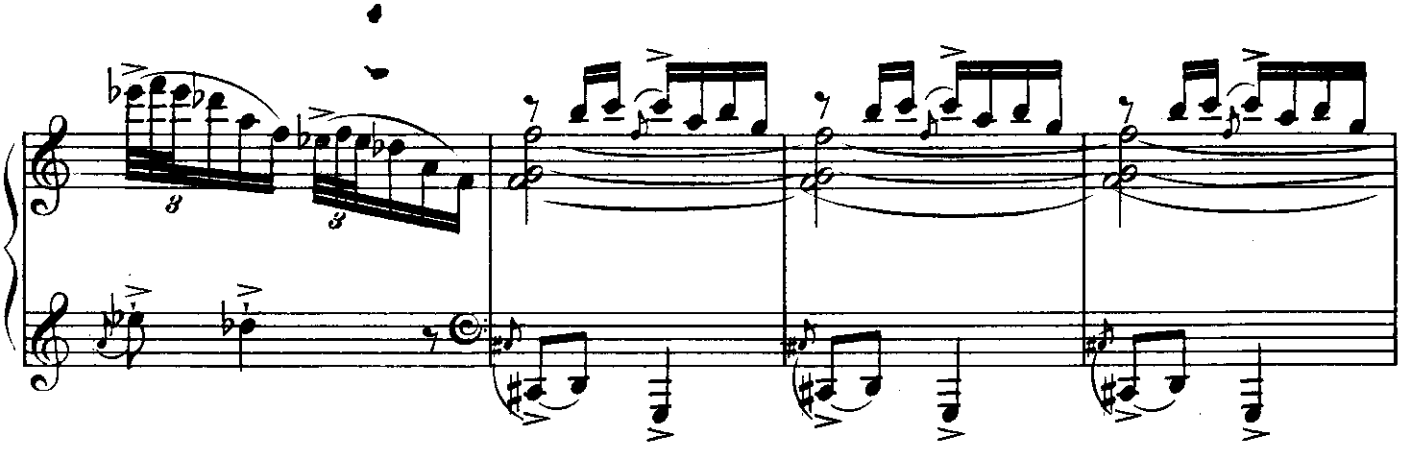
ff

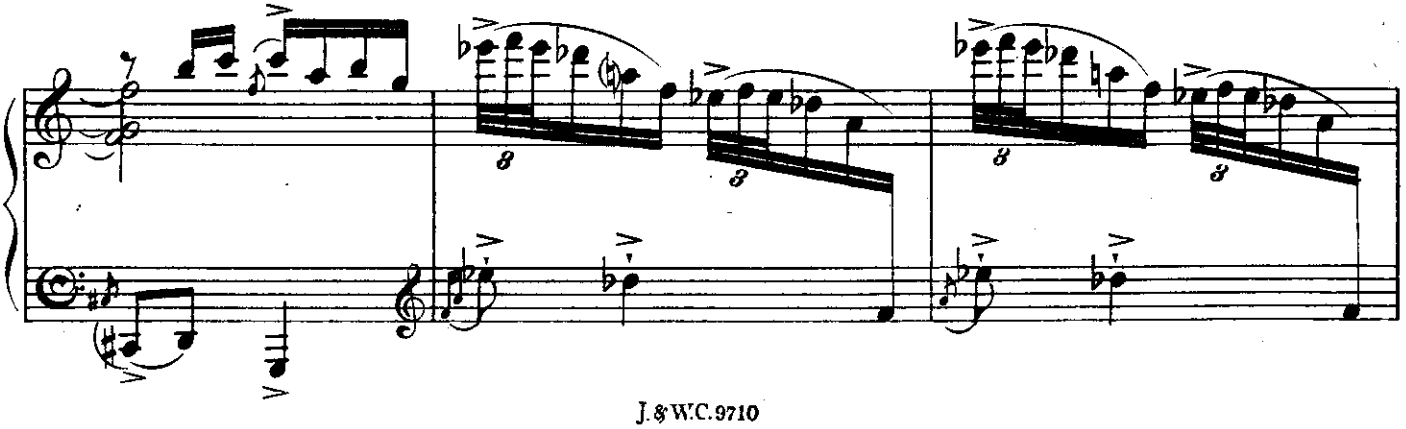
marcatiss.

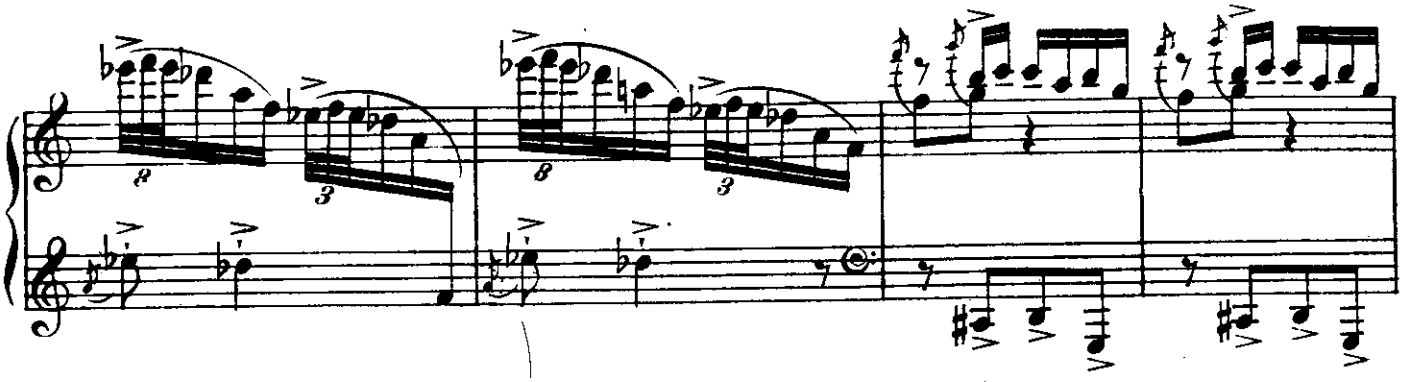

Poco più mosso che ♩ = ♩.
pp subito
ff
marcato
cresc. molto
(LE BERCEMENT DU CORRÉGIDOR)
Più vivo ancora, ma non troppo. (♩ = 120)
ff
gliss
Ped.
ff sempre
ff



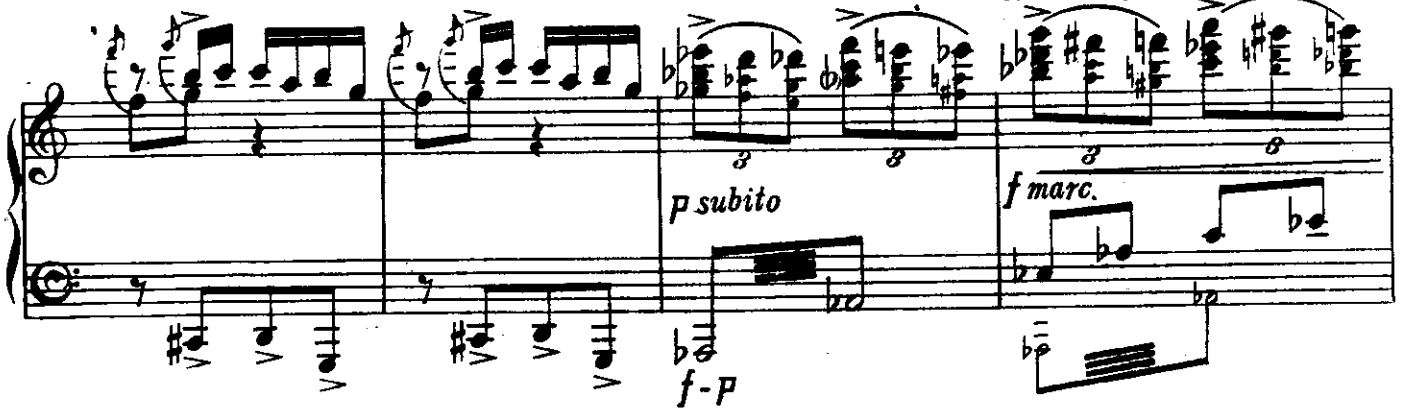

ff sempre



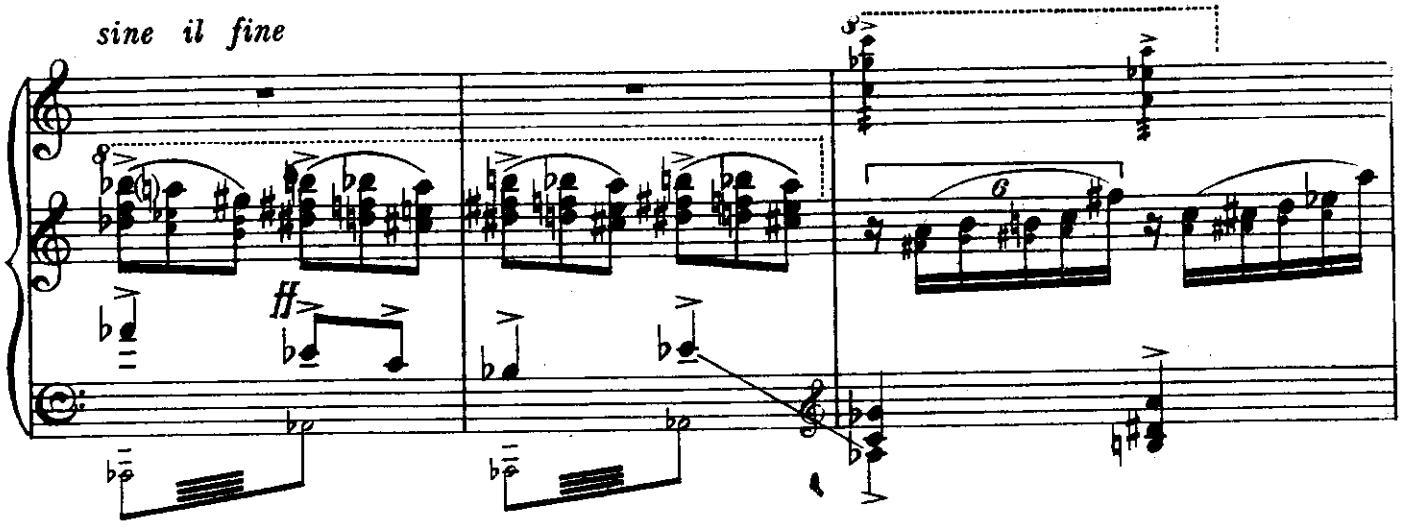




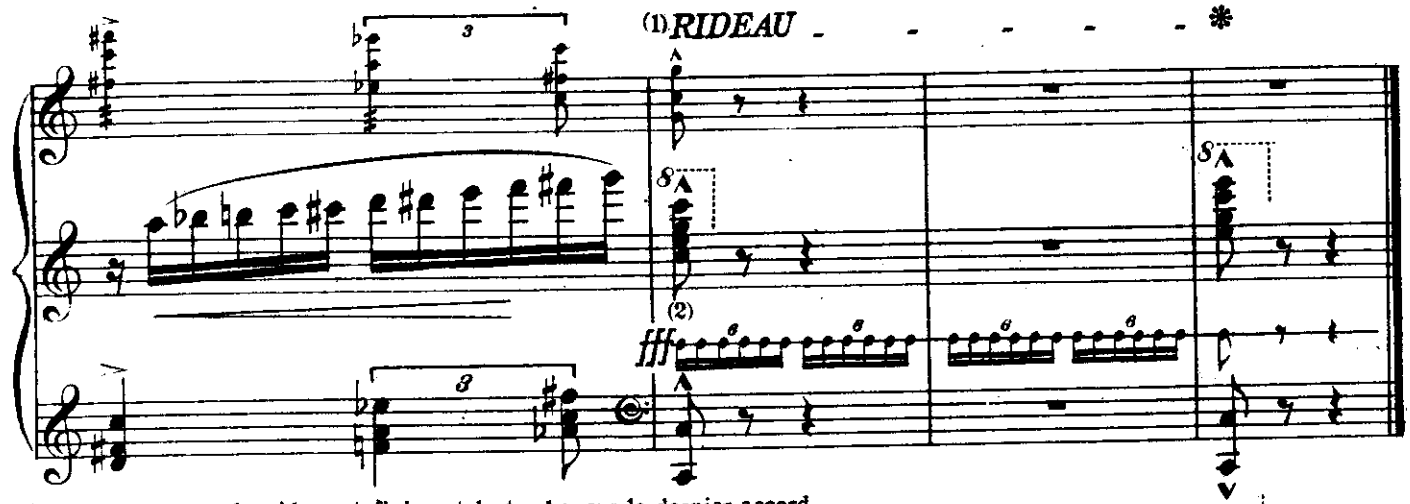
poco a poco affrettando - cresc. molto



sine il fine



(1) RIDEAU - - - - - *



(1) Le Rideau descend rapidement, finissant de tomber sur le dernier accord.
(2) Tutti de Castagnettes sur la scène qui, au besoin, doit être prolongé pendant la descente du Rideau.